

MAY

3

NEW SERIES

アニメ UK



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April 24th

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VOL 1 • NO 3

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all our supporters over the past 4 years -
without you, we wouldn't have got here at all

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views and opinions of the writer. Accuracy of information is
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On the other hand, real life does have its drawbacks.
Beam me up Spongley!

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KONNICHIWA!

In the last few months we've all been reminded that nature is still considerably more powerful than any one of her parts - certainly more so than that fragile little evolutionary by-product, mankind. The terrible tragedies of the Kobe earthquake, the San Francisco quake, California's recent fire and flood horrors, and now the flooding in Holland, which has not only caused so much death and destruction but has also dumped a legacy of toxic heavy metals on Dutch soil, should have made the whole world stop and think.

Our sympathies are with those who have suffered in all these disasters; none of us will forget the TV pictures of the citizens of Kobe scrabbling in the rubble of their homes, calling out for missing loved ones. Tribute should also be paid to the heroism of the emergency services, medical teams and other rescuers who did their utmost to give aid in the many tragedies that have struck the world in the past few months. Surely no-one could have anything but compassion for the pain and loss felt by all those involved.

The anime world had its own concerns, with manga creator Masamune Shirow among those in the Kobe area and mercifully unhurt in the quake. Many of us have friends in the anime communities in Holland and California. For the most part, though, unless we do know someone involved in such a tragedy, it has limited impact. Sealed in our own little world of work and family life, it's easy to block out the tragedies that affect other people every day. You can always turn off the news. Britain is geographically and geologically fairly stable, so we British don't often consider how it must be to live with the constant threat of natural disaster. Other countries aren't so fortunate.

I'd like us all to join in sending our deepest respect and sympathy to those involved in these terrible events in Asia, America and Europe.

Yours animatedly



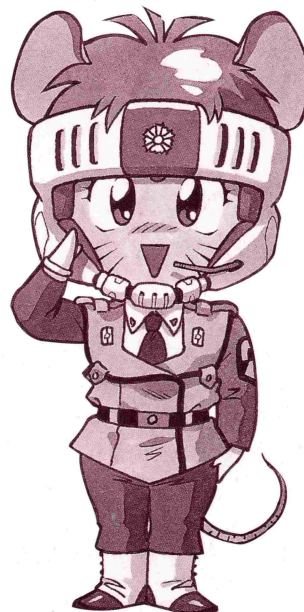
Helen McCarthy
Editor

Also on a sad note, as we went to press we heard of the death of LUPIN III seiyuu Yasuo Yamada. This sad loss will be mourned by many fans.

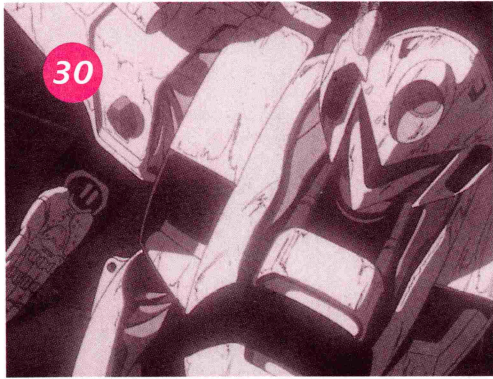
OTAKU VOCABULARY

You'll find some Japanese terms crop up again and again. Here are a few definitions:

ANIME	Japanese animation
CHARA	character
KAWAII	cute
MANGA	Japanese comics
MECHA	mechanical object, ie robot, vehicle, weapon, etc.
OTAKU	anime fanboy/girl
OVA/OAV	Original Video Animation/Original Animation Video: anime made for video
SEIYUU	anime voice actor

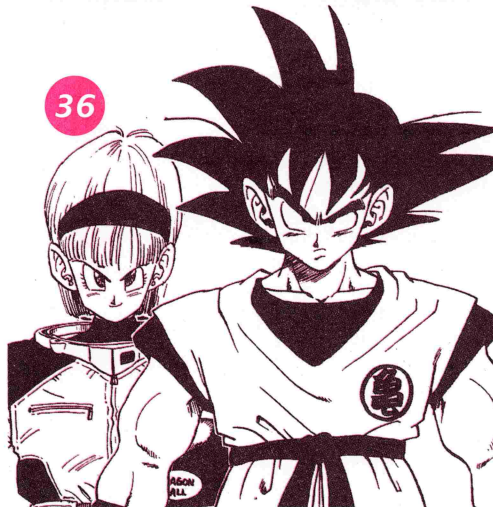


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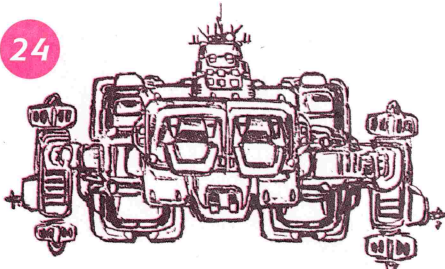
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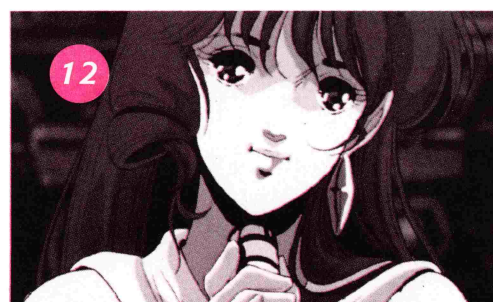
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newsline

UK

UK CONVENTION NEWS

MINAMI ANIME are planning their first one-day convention, MINAMI CON, on Sunday 23rd July at Portsmouth's Hilton National Hotel. They'll have two video rooms, a traders' hall and a fan/artshow room, and plan to run the video programme from 10 am to 10 pm! AUK editor Helen McCarthy is Guest of Honour. For details contact Mark Cleaver, 15 New Road, Fair Oak, Eastleigh, Hants SO50 8EN.

EAST2WEST THREE

First releases coming in May from the reborn Animania - EAST2WEST Films - 'covering the popular themes of sex and violence respectively' their publicity says. KEKKOU KAMEN is Go Nagai's controversial story of a naked (except for mask and boots) schoolgirl avenger (and no, we don't know where she keeps her nunchakus...). The other anime release, 8 MAN AFTER, is an update of a classic series about a cyborg cop. And on the live-action front is the Hong Kong horror movie WICKED CITY, which bears uncanny similarities to the anime of the same name.

CARDSHARP

Anime fan and dojinshi artist Laura Watton has scored a first - her artwork, featuring her own original charas plus Josh Clark's ARIEL from the Gaijin Press dojinshi, has been reproduced on phonecards! For details send an ssae (or sae and two IRCs for readers outside the UK) to Hava Getz Images, PO Box 6, Markfield, Leics., LE67 9ZY.

SOUTHBANK ANIME

London's National Film Theatre hosts an anime festival at the beginning of May - featured movies include Wings of Honneamise, Appleseed, Overfiend, Roujin Z, Golgo 13, Wicked City and the UK premieres of Cobra and Patlabor. They then tour regional film theatres nationwide. A rare chance to see these movies as they were meant to be seen! NFT: 0171 928 3232 for details.

FUTURE PLAY

Of interest to anime and film fans is the latest generation of computer game technology - TOHSHINDEN (Sony Playstation, unlimited minutes), makes unashamed use of cinematic techniques. Outwardly just the next generation of computer beat-em-ups, this is an intriguing mix of three separate genres: from its interactive feel of computer games such as StreetFighter II and Mortal Kombat, to its use of fluid,

swooping camerawork that give a fully realised depth only previously seen in live-action cinema, this is a quantum leap in viewer involvement - all that's lacking is a plot. Motion mapping and textured polygons also give the characters a strong anime feel - the full anime spectrum is here: from hyper cute heroine (Ellis) to psycho big-sister (Sofia); from gravel-voiced man-mountain (Run Go) to long haired noble swordsman (Duke) - all instantly recognisable to anime fans. Is this the future of interactive entertainment? Or just being pretentious... Only time will tell, but it should be fun!

EUROPE

TONKAM, publishers of TSUNAMI and promoters of anime and manga in France, have announced a linkup with Hong Kong publisher FREEMAN to translate and promote their titles throughout Europe. The first title to appear in France will be the martial arts comic CYBER WEAPON Z, drawn by Andy Seto.

PARIS NIGHTS - video and manga publisher and retailer TONKAM is sponsoring Paris' first-ever video-bar specialising in anime and Japanese rock bands. You can enjoy a drink and meet fellow-otaku friends old and new while your favourite stuff plays on state-of-the-art screens. TENSHI BAR is at

68 rue Jean-Jacques Rousseau, 75001 Paris, tel 1 42 36 88 52. Nearest Metro : Les Halles, Etienne Marcel.

USA

CENTRAL PARK MEDIA have a packed programme this summer, what with their CPM COMICS line and a mass of new anime on video. Their own label US MANGA CORPS has subtitled versions of CYBER CITY OEDO 808, ZEGUY and RECORD OF LODOSS WAR part 2. PIONEER offer TENCHI MUYO! episodes 8 & 9 and the first 2 episodes of PHANTOM QUEST CORP (profiled in AUK #15 under its Japanese title YUUGEN KAISHA). From **A.D. VISION** comes DRAGON HALF, a comic romance full of cute'n' chaos, mediaeval ninja drama YOMA, and DEVIL HUNTER YOHKO 5. **VIZ VIDEO** mix two new RANMA 1/2 releases with some rather less cute martial arts action in FATAL FURY 2 "THE NEW BATTLE". Meanwhile subbing doyen **AnimEigo** breaks new ground with its first 'Hybrid' laserdisc release - one side Japanese with English subtitles, the other with a dual language soundtrack allowing a choice of either dubbed English or original Japanese. The chosen title is BAOH, and it will also be available in a choice of subbed or dubbed tape versions. All titles due on the

streets in May or June, for more details contact your US video retailer or Central Park Media, tel (0101) 212 977 7456, fax (0101) 212 977 8709

US CONVENTION NEWS

PROJECT A-KON has announced a major coup - guest manga artist IPPONGI BANG has consented to give a concert at the convention! Other Japanese guests include anime director and chara designer Yorihasa Uchida and manga co-operative STUDIO DO-DO, and there's a big US guest lineup. The Harvey Hotel Addison in Dallas, Texas, is the venue and the convention runs from 2-4 June; membership is \$20 in advance and rooms for 1-4 people are \$69 per room. You can email for info to phoenix@pic.net, or write to PROJECT A-KON, 3352 Broadway, Ste. 470, Garland, TX 75043, USA.

ANIME EXPO '95 in Los Angeles on June 30-July 2 has just announced two guests: Koichi Ohata (of Genocyber fame) and Satoshi Urushibara (Plastic Little, among others). More details from The Society for the Promotion of Japanese Animation, 2425B Channing Street, Suite 684, Berkeley, CA 94704, USA or e-mail to press@anime-expo.org
ANIME AMERICA returns to San Jose, California for 6-9 July. Guests include Megumi Hayashibara (the voice of Ranma), plus all the usual dealers, art, panels etc. Details from F.A.C.E., 298 4th Ave., Suite 472, San Francisco, CA 94118. Tel: 415 241-8823

JAPAN

EASTERN HISTORY, WESTERN VIEW

Artmeister Peter Greenaway is directing a contemporary version of the Japanese literary classic THE PILLOW BOOK, an erotic diary-novel written 1,000 years ago by a lady-in-waiting at the Imperial court. In the modern version, heroine Nagiko flees an unhappy marriage in Japan to work as a model in Hong Kong. Greenaway comments that the role played by Oriental calligraphy in making art is fascinating. 'It's the idea of text and pictures working together that attracts me, something film has not managed to do. Oriental writing is representing words by what were originally pictograms.' Filming in Japan during the Kobe earthquake, the production is also being shot in Hong Kong and Europe. Hong Kong actress Vivian Wu stars as Nagiko.





STREET FIGHTER 2

April 10, Nihon TV 7 pm : sad news for me, as I find this sort of blatant merchandising tedious in the extreme. Yes, it is an anime series modelled on the video game! Good news if you like the mindless violence of the arcade game. Still, Chun-Li looks nice with short hair. More I will not say as I don't wish to offend the proletariat.

YUBARI INTERNATIONAL FANTASTIC ADVENTURE FILM FESTIVAL

The only anime-related film at the 1995 Festival was the live-action *HOKUTO NO KEN* (Fist of the North Star), directed by Tony Randel and starring Gary Daniels as Kenshiro. The 1995 *GAMERA*, a new outing for the nation's favourite atomic turtle, also featured. Western offerings included the Bolex Brothers' *SECRET ADVENTURES OF TOM THUMB*, a film festival regular available in the UK on video from Manga Video; Macaulay Culkin in *RICHIE RICH*; Besson's Hollywood debut *LEON*; and Australian fantasy-murder drama *HEAVENLY CREATURES*. (Report by Jolyon Yates)

COPYRIGHT CHANGES

Japan's Office of Cultural Affairs has called for an overhaul of the country's copyright laws to bring them into line with international standards for the multimedia age. Japan's multimedia market is predicted to grow to ¥70trillion (\$700bn, £500bn) by the year 2010, but growth towards this target is being hampered by the laws,

which, for example, provide such poor guidance and protection on CD-ROM material that many producers are steering away from this very lucrative new medium.

GET LOST NOSTRADAMUS

The new Lupin movie *KUTABARE NOSTRADAMUS*, directed by Takeshi Shirato, opens in Brazil at carnival time, with Lupin's gang preparing to plunder a museum exhibition packed with priceless gems. Inspector Zenigata is on the case, very convincingly (NOT) disguised as a carnival beauty, but he can't prevent the robbery. The getaway, though, is complicated when the jet on which the gang are travelling is hijacked to Morocco, where women and children are allowed to get off. Lupin enlists the help of a new accomplice, Julia, to evade Zenigata, who is waiting on the tarmac, then finds himself taken hostage for the next phase of the hijack, along with Jigen and the coach and trainer of the Brazilian football team. But who are the hijackers, and what is the Nostradamus Gang?

ANOTHER LEGEND FROM LODOSS CREATOR

Three volumes of the manga *DRIFTING LEGEND CHRISTANIA*, by *LODOSS WAR* creator Ryo Mizuno, will be followed this summer by the theatrical release of the anime feature, under the title *LEGEND OF CHRISTANIA*. Just like its precursor the story starts in the distant past, with a war between the gods; one god was not willing to fight, and fled to the outside world. Gods still walk among men, but the dwellings of the gods are forbidden to normal humankind.

Raydon, a young knight from the village of Hark in the land of Danaan, is the nephew of a king, but his family have fallen out of favour through the machinations of evil minister Mariid. When one of Mariid's clan murders Raydon's father and mother on the streets of the city, Raydon vows not to return to his home until Mariid is defeated, and sets out on his quest for vengeance in the company of five others - sorceror Narsel, Raydon's

best friend and brother in all but blood, their Quild, Adoricia the priestess, Ovile the mercenary, who once worked for Mariid but has now changed sides, and the necromancer Lai Fang, who thinks that she is Ovile's lover. Then the God Balbus speaks to Raydon: 'If power is thy need, seek out Christania...' Production studio is *TRIANGLE STAFF*, with planning by Yukikazu Kadokawa; Ryutaro Nakamura directs Akinori Endo's screenplay.

MANGA ON TV

Tadashi Tanizawa's *LOVE ANGEL WEDDING PEACH* started on NHK on April 5 at 6 pm; the man responsible for the transition from comic to screen is Yoshihiro Fukuda. Responsible for *V GUNDAM* and



Ably supporting the star of LOVE LEGEND WEDDING PEACH are Angel Lily and Angel Daisy - from the people who gave you Sailor Moon...

SAILOR MOON, his prettysoldier stint stands him in good stead as queen of hell Reine Devilla is thwarted in her evil aims by school-girl-turned-superheroine Momoko (momo meaning peach), who transforms into Wedding Peach to defeat evil with the power of love alone.

GIRLS ON TV

HARUKAZE V-FORCE (Spring Wind V-Force) debuts this summer, a girls'n'mecha teamshow guided by YU YU HAKUSHO director Chiba. On Venus in 2008 human construction projects run into problems with aliens; by 2023, when the action begins, giant Conglomerate Clusters are fighting over Venus and three young sisters begin their training on the top secret new weapons system, Regulus VI.

GAME ON VIDEO

IDOL PROJECT, the game that let you scout for talent and turn pretty girls into idol singers, leaps from the PC-98 game to the vcr courtesy of KSS. Part One is called STARLAND FESTIVAL and is out this summer; part two, TROPICAL DIMENSION, is due in October. Cast includes Mika Kanai (Meima of KO CENTURY BEAST WARRIORS) as Extra.

APRIL IS TRADITIONALLY THE MONTH OF NEW ANIME ...

and Peter Evans of SAKURA STUDIO tells us what he'll be watching (and trying to avoid). Here is a very brief run-down of what will be gracing our screen for the month of April; though half of it seems to be mindless fighting so favoured by teenagers in other countries, there is hope for the rest.

NEW MOBILE SUIT GUNDAM W

April 7 at 5 pm, TV Asahi - the old G GUNDAM slot. In the year AC (After Colony) 195, five bold fighters are entrusted with military hardware (underage for service of course). And is that really Char Aznable? No, it's Zax Marquis, but he looks just right in the mask. Hero Heiro Yui, aged 15 (like the others) and Japanese (of course!) pilots Wing Gundam and is voiced by Hikari Midorigawa. American Duo Maxwell pilots Gundam Death Eyes, Chinese Wufei Chang has the Shen Lon Gundam (note the DRAGONBALL reference! - Ed) and Trowa Barton has Gundam Heavy Arm. Liina Dorian is Heiro's girlfriend and Arab Quatore R. Winner, pilot



SLAYERS

Same date, TV Tokyo at 6,30 PM, a sword-waving orc-stomping ADVANCED BLUDGEON THOSE DRAGONS based on a novel running in MONTHLY DRAGON MAGAZINE by Araizumi Rui. There will also be a movie, due for release on August 5th. Starring, in no particular order, the vocal talents of Megumi Hayashibara (the veteran seiyuu best known as the voice of RANMA-CHAN) as Rina Inverse, Maria Kawamura as Naga (the serpent girl) and Yasunori Matsumoto as Gary Gabriel.

of the Gundam Sand Rock, is voiced by Ai Orikasa.

LOVE LEGEND WEDDING PEACH

April 5 on TV Tokyo, 6 pm, a Sailor Moon clone. The new battle cutes are all 13, have endless legs and really short skirts. They are Momoko Hanasaki played by Kyoko Nagai, Tamano Hinagiku played by Matsuko Miyamura, Tanima Yuri played by Yukana Nogami (of AOZORA SHOJOTAI). Guaranteed to melt your brain if SAILOR MOON hasn't already.

TENCHIMUYO! TV series

April 2, TV Tokyo, 6.30 pm : welcome to Tenchi's world, with all the old favourites from the (cult?) OAV series and a few more, like the lovely bounty hunter Nagi, who comes in search of Ryoko and has a ship of the same design as Ryo-oh-ki. All the episodes will be named 'nanto-ka-muyo!'

NEW RELEASES

March 25 - MACROSS 7 and G-GUNDAM on laserdisk.
 May 25 - TAIHO SHICHAUZO 3, Koi no Highway Star, and SM GIRLS, SAVER MARIONETTE R, a 3-part OAV cutes series based on a radio-drama.
 June 25 - RUIN EXPLORERS FAM AND AERIE.
 July 5 (pre-order by 20 April!) MAR-MALADE BOY laserdisk box set. 42800 yen gets you 7 LDs and 25 episodes of this cute school drama of young love under the same roof. It's aimed at middle-school girls, not grown-ups! (But there's no point telling anime fans that.)
 July 25 - new 3 x 3 EYES and "THE DIRTY PAIR IN THE MIDDLE-AGES" (!)
 SHURATO and BASTARD are coming soon in LD box sets from Pioneer.



EVANGELION, Gainax's new giant-robot anime, will be out in Autumn - pity we have to wait as it will have lots of beautiful girls in cute uniforms. Megumi Hayashibara plays Rei Ayanami, a pilot and nihilist. Hero Ikari Shinji is 14. Aargh! Modern heroes are too young! And his elder sister Katsuragi Misato (to be voiced by Kotono Mitsuishi) is 29!

BOX OFFICE HITS OF 94

KINEJUN magazine reports that last year's top fantasy-film box office figures for major studio releases were as follows :

GODZILLA vs SPACE GODZILLA	¥1 870 000 000
94 SPRING TOEI ANIME FAIR	¥1 450 000 000
DORAEON, NOBITA AND THE 3 FANTASY WARRIORS	¥1 350 000 000
PRETTY SOLDIER SAILOR MOON R	¥1 300 000 000
94 SUMMER TOEI ANIME FAIR	¥1 120 000 000
CRAYON SHINCHAN: TREASURE OF BURIBURI KINGDOM	¥1 070 000 000
YAMATO TAKERU	¥ 800 000 000

The Toei Anime Fair shows consist of 3 anime shorts, and DORAEON, SAILOR MOON R and CRAYON SHINCHAN are all based on popular anime TV series charas. YAMATO TAKERU is a liveaction movie based on the TV series designed by KOICHI OHATA (see last issue's interview).

Independent studios' top fantasy releases were :

HEISEI RACCOON WAR PONPOKO	¥2 630 000 000
RAMPO (live action film about mystery writer Edogawa Rampo)	¥1 200 000 000
STREET FIGHTER II (anime)	¥700 000 000
YUYU HAKUSHO : LIMBO DEATH-MATCH(based on anime TV series)	¥330 000 000
COO (cute sea dinosaur anime)	¥310 000 000
NIGHT HEAD(live action based on lida's TV/Novel series)	¥150 000 000

Among foreign releases, THE LION KING took ¥1 960 000 000. The domination of anime at the domestic box-office as far as fantasy film is concerned is clear, with most Japanese live-action film restricted to small-scale dramas except for the occasional SFX fantasy. Godzilla and the Takahata/Miyazaki partnership come out top again.

Coming soon, GAMERA - live-action Giant Rubber Monster movie starring the Atomic-Powered Flying Turtle vs three Gyaos, the bat-creatures from the original GAMERA 1960s series, this time played by a woman; ASHITA (Tomorrow) directed by Nobuhiko Obayashi - described as a 'mysterious fantasy'. Due Dec. 10, GOJIRA 7 - rushed out to ride the hype around the American GODZILLA movie? Or another Big G classic? The nation waits ...

(Report from Jolyon Yates and Nakagawa Jun)

In a Hanoi bookstore, showcases of DORAEMON, redrawn and translated by Vietnamese... In Seoul, an entire exhibition of Korean cartoons denouncing Japanese manga ... In Taipei, a self-proclaimed 'pirate king', responsible for introducing thousands of manga to the Taiwanese.

Such phenomena speak of the popularity Japanese manga and anime enjoy in many parts of Asia. They also say much about the cultural and market threats that these imports represent in the region.

Nearly all manga sold in Asia are pirated versions released within a month (in some cases, a few days) of their Japan appearance. They include different genres, including both shonen and shojo, and various titles, some of the more popular being DRAGONBALL, DORAEMON, AKIRA and CITY HUNTER.

Manga, popular in Asia for many decades, was given a boost in the 1970s, when Japanese television and its giant robot anime made fans of millions of children and critics of



MANGA AND ANIME IN

by John A. Lent

Despite these and other campaigns, manga and anime were not to be denied as their popularity caught the attention of Asian cartoonists and publishers who copies their stylistic, format and textual characteristics. In many cases, the so-called "indige-

nous" comics that were produced could hardly be distinguished from Japanese manga.

TAIWAN MANGA PIRATE KING GOES LEGIT

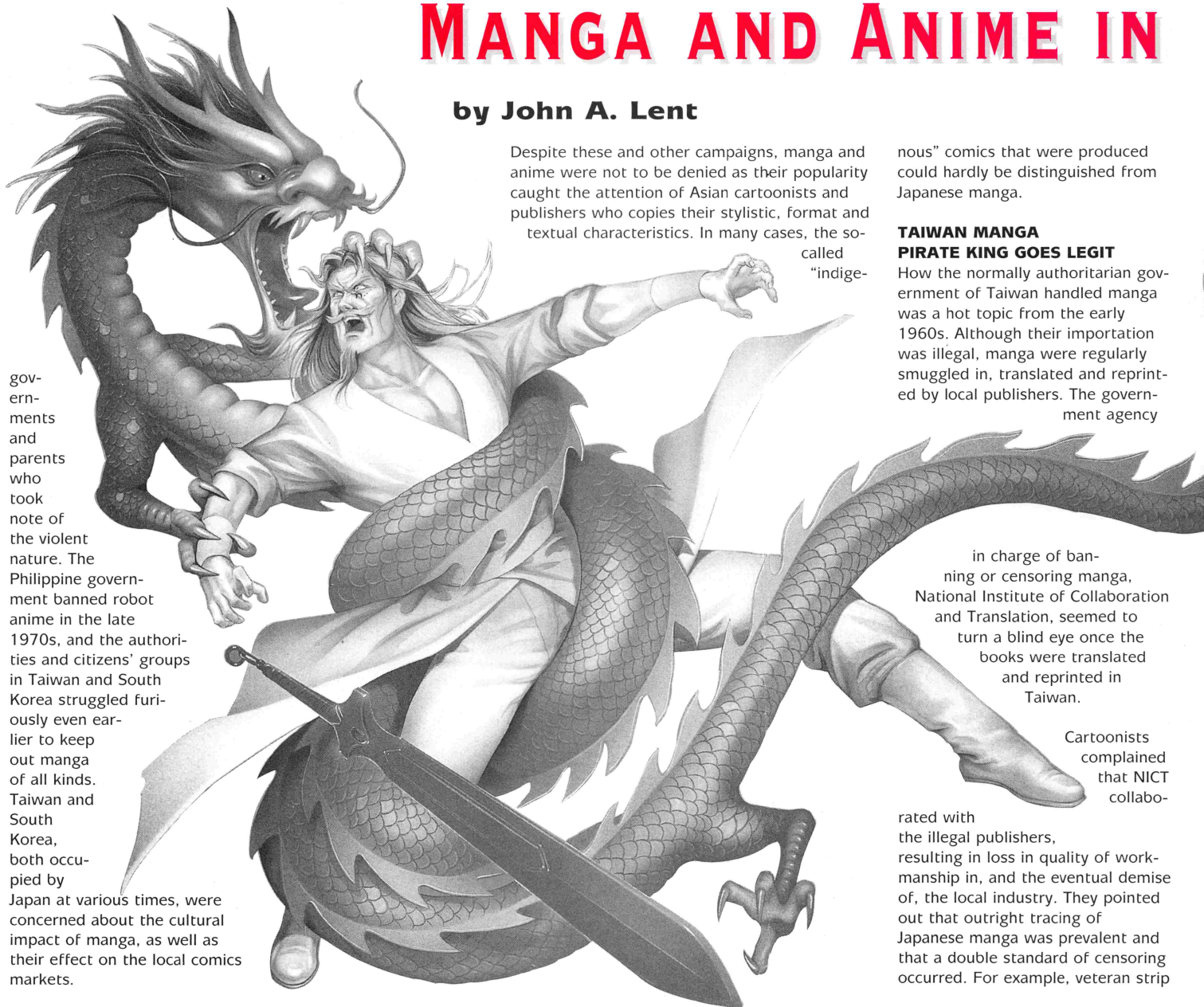
How the normally authoritarian government of Taiwan handled manga was a hot topic from the early 1960s. Although their importation was illegal, manga were regularly smuggled in, translated and reprinted by local publishers. The government agency

governments and parents who took note of the violent nature. The Philippine government banned robot anime in the late 1970s, and the authorities and citizens' groups in Taiwan and South Korea struggled furiously even earlier to keep out manga of all kinds. Taiwan and South Korea, both occupied by Japan at various times, were concerned about the cultural impact of manga, as well as their effect on the local comics markets.

in charge of banning or censoring manga, National Institute of Collaboration and Translation, seemed to turn a blind eye once the books were translated and reprinted in Taiwan.

Cartoonists complained that NICT collabo-

rated with the illegal publishers, resulting in loss in quality of workmanship in, and the eventual demise of, the local industry. They pointed out that outright tracing of Japanese manga was prevalent and that a double standard of censoring occurred. For example, veteran strip



artist Niu Ko said NICT censors asked questions of local cartoonists, such as "Since when can dogs talk?"; yet they did not mind if Japanese manga dogs talked. "They could be singing dogs for that matter, no-one would care," he said.

As they increasingly felt the censoring system was loaded against them, and in favor of the illegal manga, some cartoonists quit drawing. One of these was Tsai Chih-chung, who years later returned to the profession and became a millionaire by recasting Chinese classics of literature and philosophy into comic books. His titles have sold more than 30 million copies all over Asia, Europe and the United States.

Of course, the piracy that Tsai and others abhorred was extremely kind to some illegal publishers. This was especially so with Fang Wan-nan, the self-anointed "king of pirated manga". For 15 years, Fang's Tong Li Publishing Company was the largest publisher of pirated manga, bringing out more than 1,000 dif-

ferent titles, a few of which sold 100,000 to 200,000 copies each.

opaquing out the Japanese language and replacing it with Chinese, and modifying explicitly sexual or violent panels. During my tour of the facilities, I watched young artists draw bras on bare-breasted women characters and whiten out splashes of splattering blood.

Fang did not leave the piracy trade completely of his own volition. The Taiwanese government unequivocally banned all pirating in June 1992, ordering all companies to wind up this part of their operations within two years. Upon hearing the announcement, Tong Li immediately launched two local comics magazines, DRAGON YOUTH and STAR LASS, which have since proved to be successful.

SOUTH KOREA : MANGA AND ANIME NOT WELCOME

One side of a mobile at a recent cartoon exhibition in Seoul depicted a Japanese woman fashionably dressed in a kimono. On the reverse, the kimono is raised, exposing her buttocks which are penetrated by three cartoonists' pens. The message of this mobile and other works exhibited was clear - these Korean cartoonists wanted nothing more to do with Japanese manga and anime.

The exhibit was part of the efforts of Uri Manwha Hyophoe (Our Cartoon Association) and eighty-member group formed in 1992 to Koreanise cartooning and, simultaneously, campaign against Japanese manga and anime.

Manga flooded into Korea shortly after the end of the country's civil war and have created problems since. In the 1960s, the Korean Publication Ethics Commission was already trying to censor Japanese elements out of childrens' books. Two years later, a manwha (comic book) division was appended to the commission, primarily to censor illegally imported Japanese manga. Over the next generation, the commission regularly, but usually unsuccessfully, cracked down on the imports. In 1991, after close scrutiny of manga, the commission reported that from 1987 to 1990, 200 kinds of Japanese comics were imported, translated and reprinted by 34 local publishers. The manga were blamed for imparting negative values to Korea.

The situation worsened during the next four years (1990-94) as at least 300 illegal titles came in. Cha Ae-Ock, a member of the monitoring commission attributed the latest boom to the introduction of DRAGONBALL to Korea in 1989. Quickly, at least 20 variations of this manga were printed, keeping the commission busy in its pre- and post-censorship activities. What did the commission look for in censorship? Cha



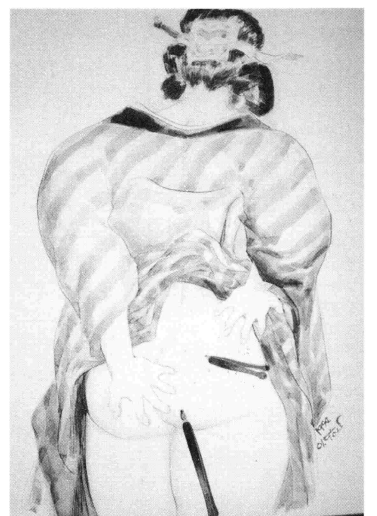
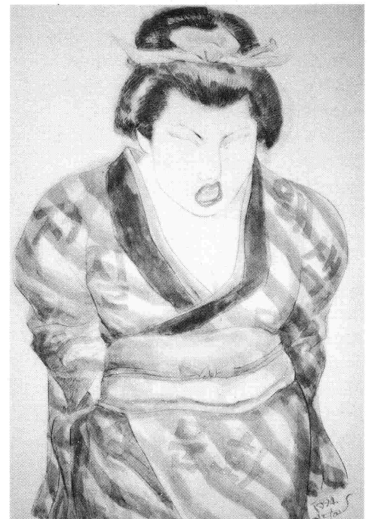
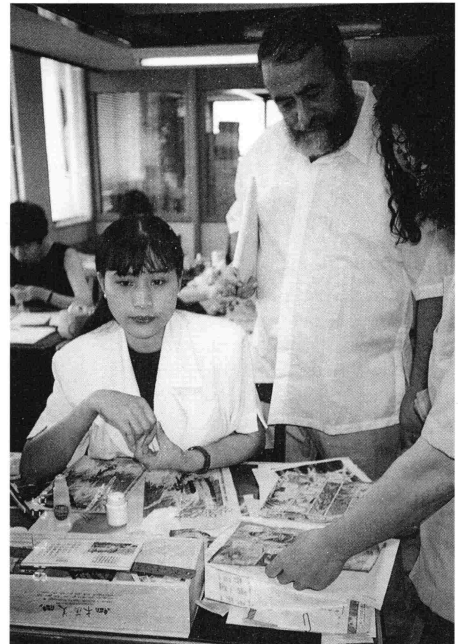
answered: "Deep kissing, nudity, profanity, and portrayals of stabbings, shootings, blood and amputations." She said the commission quit pre-censoring manga in 1992, reasoning that if manga are not permitted in Korea, how can they be pre-censored?

Cartoonists express varying opinions about manga and anime. Hwang Kyungtae, editor of Dai Won Publications, which brings out the local WOLGAN SONYUN CHAMP and SONYUN CHAMP comics, looks to the Japanese experience in orienting his company's fortunes. "Since Japanese manga started much earlier than ours, we have to study them for success formulas," he said, adding that he thought the "Japanese style of manga will dominate the world".

Newspaper cartoonist Yi Wonsoo believes it is not justifiable to block manga because the "Japanese spent a lot of investment to create quality comics and an audience," while the president of the Korean Cartoonists Association, Park Ki-Joun, sees a stratagem hidden in continuing to popularise manga. he said Korean cartoonists have studied manga closely and have grown in the process, so that when Japanese cartoonists run out of manga ideas/ materials, the Koreans will fill the void.

Those in Korean comics and animation businesses long ago saw the exploitative advantages of pushing Japanese manga. For example, comics critic Choi Suk Tae attributed the better distribution and exhibition afforded manga to the larger profits they bring bookstores. Because imported manga entail little production cost, as much as three-fourths of the price of the book can be passed on to the stores. As a result, Choi continued, the bookstores are not as enthusiastic about stocking the less profitable Korean titles.

The same applies to animation. Although companies such as Dai Won produce Korean animation, television stations show a great deal of the less expensively priced



Asia



Finally, he let out that in a given month, Tong Li redid 50 different Japanese manga for 60 per cent of Taiwan's pirate market.

For 4 1/2 years, the ten or more manga pirates had an agreement with the Japanese distributors that was particularly beneficial to Tong Li. The Japanese released their latest manga list to all Taiwanese pirating publishers, who drew by chance to see which titles they received. By the agreement, Tong Li received 44% of all titles, enhancing its chances of gaining the best manga.

Once a manga was obtained, Fang tore out the pages and distributed them to his editors who made them appropriate and readable for a Taiwanese audience. This involved

Japanese anime. The result, according to Choi, is that sales of Korean comics are also affected by not having this lead-in market. Government stipulations that a proposed cable cartoon channel, planned for 1996, employ a 70 percent Korean to 30 percent foreign ratio of programming is expected to reverse this situation. Efforts to suppress the importation of manga and, at the same time, Korean comics, have intensified in the 1990s. The Korean Cartoonists Association recently called for the complete banning of manga until 1999, an impracticable idea since Korea must open to all trade by international agreement in 1997. Individuals, especially cartoonist Park Jae-dong, and the group Uri Manwha Hyophoe, have worked feverishly to introduce Korean comics to children, to expose and denigrate cartoonists who slavishly copy manga styles and formats, to pressure the government to take action against Japanese manga and anime, and to develop a Korean style of cartooning.

Companies such as Dai Won and Seoul Cultural Publishers have sped up production of local comics and animation. The latter company, which started publishing in 1988, has brought out more than 100 titles, some selling 100,000 to 200,000 copies an issue. Most titles are parts of series, some lasting only two numbers, others more than 30. The longest lasting, ironically, was the translated manga DRAGONBALL, which went to 37 numbers. Editor-in-chief Kim Munhwan said his company has a license to translate the manga issued by Japanese publishers. But, he said, his goal is to Koreanize his comics and their characters.

Some of that has occurred. Kim said he already sees differences between Korean and Japanese manga - most notably, Korean artists draw eyes and faces softer and use rounder lines than their Japanese colleagues. Also, the Korean comics avoid explicit portrayals of violence and sex. Newspaper fine arts reporter Lim Bum, who critiques comics, said the Koreanization must move to a stage beyond the looks of charac-

ters and to the revelation of their feelings.

HONG KONG : JADEMAN BUILT ON JAPANESE EXPERIENCE

Manga and anime have played prominent roles in the development of the Hong Kong comics industry.

Throughout the 1970s and most of the 1980s, Tony Wong, the individual who almost single-handedly developed the colony's comics, very lucratively applied Japanese-style sex and violence themes and assembly line techniques to the production of Hong Kong comics. His company, Jademan, eventually grasped 70 to 90 percent of Hong Kong's comics trade before Wong ran afoul of the

law, was forced to relinquish many of his shares, and was imprisoned.

Originally in the 1970s, Wong, and to a lesser degree, the Kwong brothers (Kwong Tung-yuen and Kwong Nam-lun), had the field to themselves. Since the late 1980s, at least five other publishers (some former star artists of Wong and the Kwongs, who were trained according to the Japanese system) have taken part of the action. Jademan, now a holding company of 14 firms, still dominates the market. One of its companies, Citicomics, new in 1992, does book-length versions of magazine titles, the first three of which were Japanese. Officials said the company attempts to keep pace with Japanese

anime; when new anime appears on Hong Kong television, Citicomics brings out a book version.

Old guard comics publishers Kwong Brothers have their hands in various corners of the industry as they publish four weeklies, own a comics bookstore that sells many manga, as well as Hong Kong comics, and translate and print 40 pirated manga. Kwong Nam-lun told how effortless it is to bring out illegal Japanese manga, stating, "I'd just buy a copy of a Japanese manga in a department store, pay someone to translate it, and print it." Usually the manga sells about 500 copies, enough for Kwong to make a profit. Kwong says piracy has suffered recently as local comics publishers pay for rights to Japanese manga, thus preventing him and others from pirating the titles. Also, local comics have surpassed manga in popularity, he said.

Hong Kong authorities do not seem overly concerned about the piracy. Yuen Kinto, editor of MONTHLY COMIC MAGAZINE, said "You can do all the illegal pirating you want as the law allows you to escape." When pirate publishers are sued for copyright infringements, they close down and start as a new company. MONTHLY COMIC MAGAZINE publisher C. Ming Pang said, "It is easy to start a company here - costs \$HK1,150."

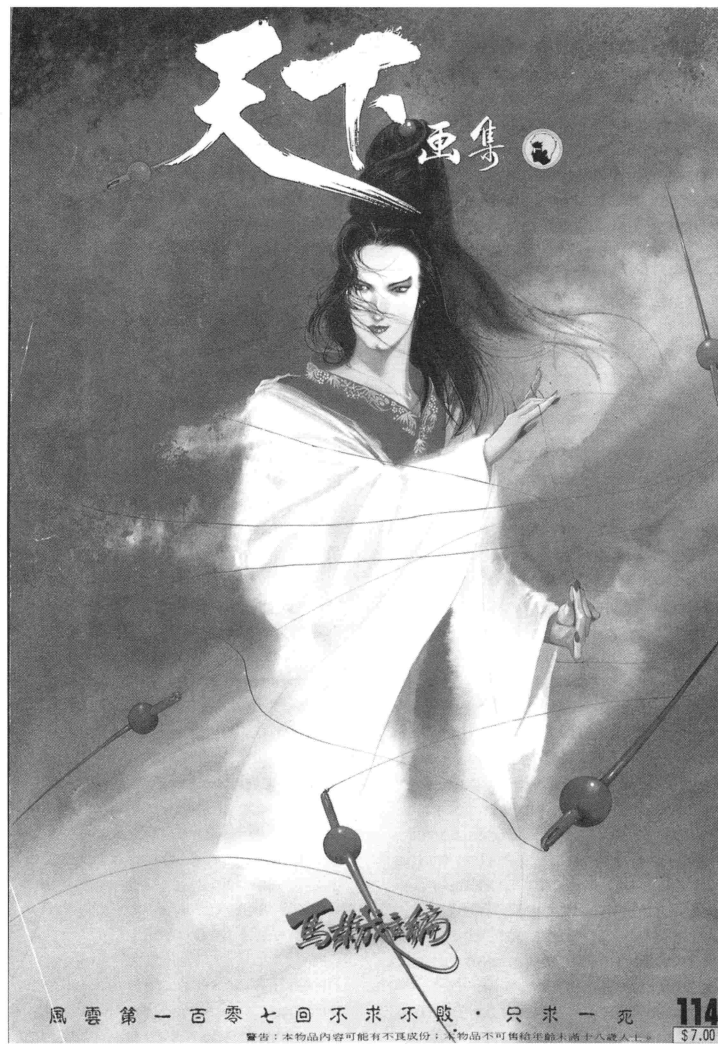
CONCLUSION

Obviously, fans need not fret that they will miss their favourite manga or anime characters while travelling around Asia. They are rather visible on television screens, in bookstores and rental shops, and among merchandise marketed in department stores.

How long the Japanese influence is likely to last is difficult to tell. On the one hand, Koreanization, Taiwanese legislation banning pirated manga and anime, and anti-Japanese culture campaigns could affect importation seriously. But, the advent of open trade mandates could mean a new flood of manga and anime into east Asia.

Whatever scenarios develop, the impact of manga and anime will remain as long as countries do co-productions with the Japanese and as long as Asian cartoonists continue to imitate their style of cartooning.

DR. JOHN A. LENT is editor of ASIAN CINEMA, managing editor of WITTY-WORLD INTERNATIONAL CARTOON MAGAZINE, chair of the Comic Art Working Group of the International Association for Mass Communication research, chair of the Asian Cinema Studies Society, and the author or editor of 46 books, the three most recent of which are comic art bibliographies. He has interviewed more than 200 cartoonists and animators in 15 countries within the past three years.



Above: *Under Heaven Right*, & *Dragon over page*: *Dragon-Tiger Gate* 796 (also sold in English under the title *Oriental Heroes*)
Over page top: *Force of Buddha's Palm* 488
Photos over page - top: Tong Li employees prep manga in Taiwan centre; the author observing Tong Li processing of manga, Taipei;
bottom two: artwork at anti-manga exhibition in Seoul, July 1944 (front and back)
Photos by & © John A Lent:



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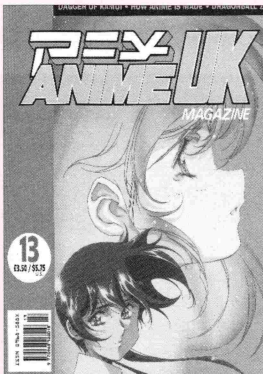
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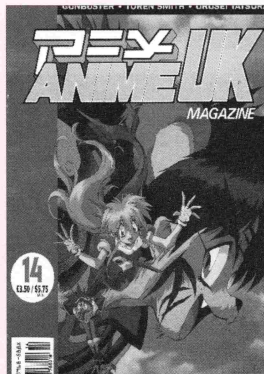
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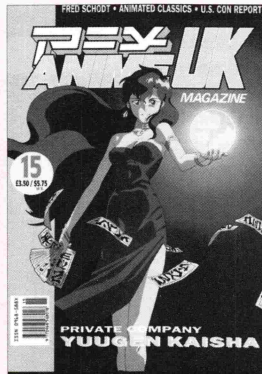
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With the Hummingbirds due for an April fly-past, **JONATHAN CLEMENTS** gets into some IDOL PURSUITS

Two issues ago, we examined LUNA SEA, a group that has taken years to escape from the suffocating influence of the publicity machine, and who are only just beginning to flower as genuine artists. Many products of the Japanese pop music industry are not so lucky, and within months of their first release. This is not a problem for the management companies, who will already be grooming the next 'idol' to exploit.

The exact definition of 'idol' is a bit nebulous. As the credits roll to IDOL DEFENCE BAND HUMMINGBIRD, every member of the cast and crew lists their favourite idol after their name. We see the predictable ones such as Miho Nakayama and Noriko Sakai, even Seikima-II's Luke Takakura, but then there are a few jokers who list Kevin Costner, Charlie Chaplin and Saddam Hussein.

An 'idol', therefore, is not necessarily a pop singer, although that is what we'll be looking at in this article. An idol can be any kind of media figure, but especially one whose image can be exploited through merchandising. Answers on a postcard please about Saddam. There's nothing particularly Japanese about the idol singer.

These prefabricated pop icons are just as much a feature of our everyday life. There are cloyingly clean-cut gangs of handsome young boys, groups of beribboned girls-next-

door types, and, of course, the brave loners. Normally, they can't play any instruments, write their own songs, or in many cases even sing properly. The bywords to watch for are 'mostly harmless'; idol singers never take drugs, steal cars or talk about politics. They are unthreatening, and they are harmless, mostly.

Every now and then something will happen that makes you realise just how dangerous such obedient consumption can be. One idol, Yukiko Okada, threw herself from a hospital roof after a previous attempt to slash her wrists. There were several (estimates range up to two dozen) copycat suicides by distraught fans. Okada claimed she could not take the pressure or meet the demands of her record company. Bearing in mind that an idol singer's career is notoriously nasty, brutish and short, who can blame her? The fans were just following their idol in death as they had in life. They had bought all the Okada albums, pencil-cases, biscuits, novelty noodles and posters; now they were buying the limited-edition Okada suicide-trip as well.

This is the flipside of the comedy in HUMMINGBIRDS, since behind every idol singer with her fifteen minutes of fame, and, hopefully, fortune, there are a dozen who never even got that far. In HUMMINGBIRDS, every insipid media extravaganza comes complete with byzantine machinations back-stage, as rival companies try to usurp the glitzy throne. And as for their supposedly benevolent manager/mum, there are even times when the happy mask of their starstruck mother slips just a little bit, and we see the steely determination that has made her push her daughters into the public eye. For all its lightweight humour and silliness, HUMMINGBIRDS also asks a serious question about popular culture. Would it really be that stupid to make TAKE THAT protect our country from invasion? They are feted like conquering heroes, and yet all they do is mime and wiggle. There are some gloriously cringeworthy moments in HUMMINGBIRDS that sum up the sad world that is the bubblegumpop industry in East and West. The audience weeping over the girls' latest drivelly song, the rival lead singer demonstrating his 'individuality' with the aid of an inverted baseball cap, and the hysterical gangs of fainting idolotaku, are just as familiar to us as they would have been to the audiences who first giggled themselves silly over HUMMINGBIRDS.

In HUMMINGBIRDS, the script takes privatisation, militarism and popular culture all to their logical extremes. It would all be very funny, if it wasn't so horribly true.

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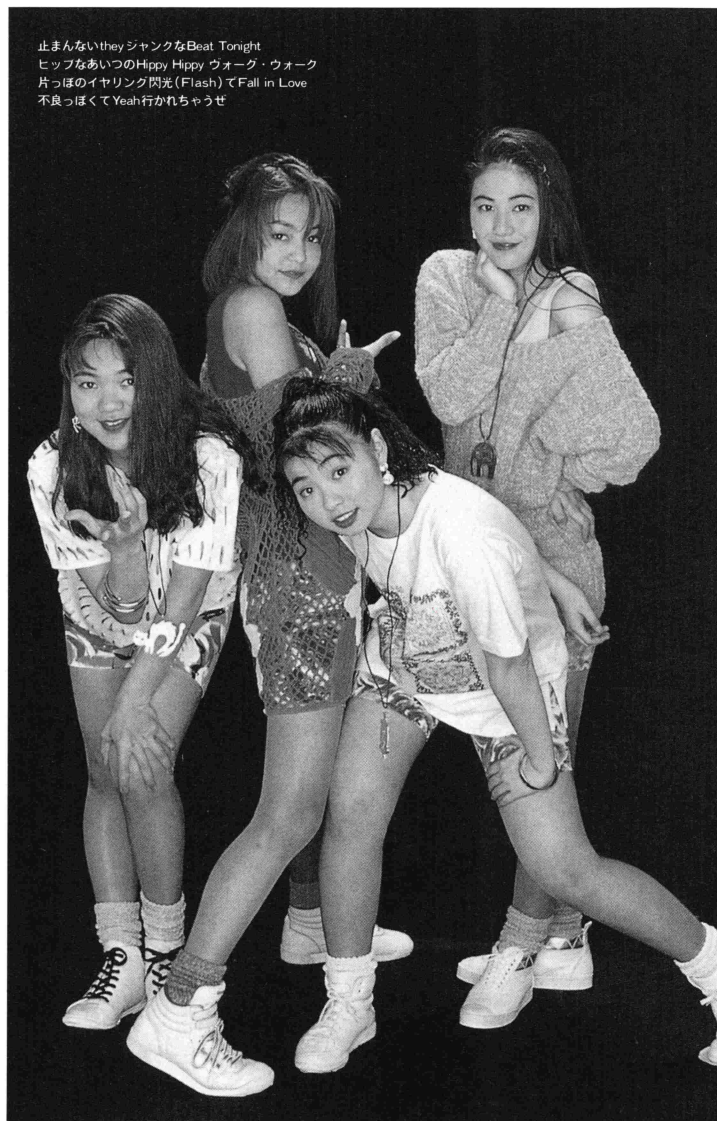
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HUMMINGBIRDS

Or 'Idol Defence Band Hummingbird' to give them their actual title. Others have been known to find different names for these five lovely ladies. One of their enemies describes them as the 'bimbo squad from hell', and who can blame him? Would you put the defence of your country into the hands of a family of muppets? Although they've only been around for three years, the Hummingbirds have plenty of albums to their name, including a dramadisk (FIRST FLIGHT), a live concert, and soundtrack albums SUN AND NUDE (recommended) and RAINBOW FORCES. They appear each summer in Japan, and their third outing is due this June. Their first two will be hitting the UK via Western Connection this month.

MIHO NAKAYAMA

You can tell Miho's good at what she does; sometimes her record company is quite happy to release her CDs without recourse to silly gimmicks like posters and phone cards. She's also made the successful transition from teen idol to serious actress, and those of you with access to JSTV on satellite will have seen her play the lead in the soap opera 'Somebody Loves Her' last year. Miho is that rarest of birds, an idol singer who survives her fifteen minutes of fame. Her releases are legion, but some of the more representative include ANGEL HEARTS and CATCH THE NIGHT. Recommended purchases include her 'greatest hits' CD MIHO SELECT, and the weird, uneven but interesting remix album DANCE BOX.

THE KNIGHT SABRES

These young ladies should need no introduction. Their concerts appear on three LDs: HURRICANE LIVE:2032 (animation), HURRICANE LIVE 2033:TINSEL CITY ('live'), and KNIGHT SABRES:BYE BYE IN BALI ('live'), but in the latter two, two of the girls are not the actual voice actresses, but session singers. CDs include TINSEL CITY, BORN TO KILL, BLOW-UP, REVENGE ROAD, MOONLIGHT RAMBLER, RED EYES, DOUBLE VISION and SCOOP CHASE, followed by the BUBBLEGUM CRASH releases (minus the original Priss) ILLEGAL ARMY, GEO-CLIMBERS MELTDOWN and MASQUERADE (recommended).

MILENE GENUS

Milene is the vocalist in the rock group FIRE BOMBER, supported by Bihida on drums, Ray Loverock on keyboards and Basara on vocals/guitar. They made their professional debut in episode one of MACROSS 7, and follow a textbook idol singer model, in that they enjoy little success until they can hitch their wagon to successful a TV drama - in this case, 'The Lin Minmei Story'.

SHARON APPLE

An idol singer who isn't a real person in the anime world either, Sharon is described in her publicity blurb in MACROSS PLUS as "a new form of idol for the new age" and as "the most popular idol singer since Lin Minmay". Sharon is a Virtual Reality Singer Computer Programme; the black box with the single red eye may not be your idea of cute but it can produce exactly the kind of idol you want - based on your own feedback into the concert control system. Sharon has released a four-track mini-album 'The Cream Puff' on Victor.

Right: Eve from Megazone 23

Below: Singer Mari Iijima and anime alter ego Lynn Minmay

Top left: Hummingbird Satsuki Toriishi
Centre top: it's a game, it's a CD, it's an OAV - it's an ad for the anime idols from IDOL PROJECT!

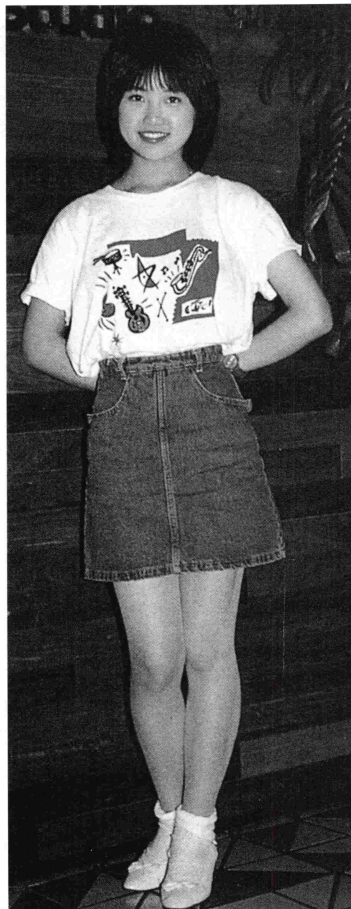
Centre bottom: a blast from the past - SUPERMONKEYS 4, together with a verse from their song Dancing Junk, (including hip phrases in English).

Without stopping they junky beat tonight

Hip dudes and their hippy hippy borg walk

Clashing with a plinky flash they fall in love

They're totally bad yeah



LIN MINMEI by Jim Swallow

Possibly the best known idol singer to anime fans is not a real person: SUPER DIMENSIONAL FORTRESS MACROSS' singing sensation Minmei (songs voiced by real talento Mari Iijima) was a pivotal character in the show's love triangle between her, hero pilot Hikaru and his eventual true love Misa. Minmei, while talented and vibrant, showed some of the darker side of the Idol dream. She lived life to entertain her legions of fans, ignoring the advances of the smitten Hikaru in favour of the adulation of thousands. Only when her career faltered did she try frantically to recapture her beau, failing when she lost him to Misa. In many ways Minmei is a tragic figure, pinned by the spotlight of her fame into living a life alone, away from the one man who loved her for herself and not for the Idol; read what subtext you will into this cautionary tale. Mari Iijima, the voice behind the cel, has had it better than her movie counterpart thanks to the success of MACROSS in TV shows, movies and OAV series. Showcased in the OAV FLASHBACK 2012 (which featured old and new animation combined with the best of MACROSS' and Iijima's talents) her voice and style served well enough to carry her above and beyond the kawaiichan level of mere talento babe to that of an ongoing successful pop star. Unlike the more 'perishable' idol singers, Mari broke out of the plastic dolly mould, thanks to a singing voice that really worked ... not forgetting the added push of the MACROSS marketing machine, of course ...

COULD YOU BE AN IDOL SINGER?

Now's your chance to find out with our special Idol Checklist. Keep hold of your answers and check the panel at the bottom once you've completed it:

1. My hamster is :
 - a) my friend
 - b) very obliging
 - c) only useful as part of a calorie-controlled diet.
2. I tie up :
 - a) my hair with ribbons and bows and things
 - b) most of the police whenever I travel
 - c) anyone who lets me.
3. I love fans because :
 - a) they send me fluffy gonks
 - b) they keep you cool in summer
 - c) they're there
4. My last party had :
 - a) cakes and jellies and all sorts of nice things
 - b) a small majority
 - c) a rating of 7.8 on the Richter scale.
5. My assistant is :
 - a) nearly ready to pay me
 - b) very obliging
 - c) running a trout farm on my behalf.
6. Last time I was on TV I :
 - a) sang a little song and did a little dance
 - b) promised to help the Bosnians
 - c) vomited on the presenter and smashed up the set.
7. I perform :
 - a) to sex-mad otaku in shopping malls
 - b) just before the election
 - c) in packed arenas.
8. ANIME UK is :
 - a) a nice magazine with lovely colours and pretty pictures
 - b) something to do with colonics research, but I can't comment
 - c) a high-octane cyber manga magazine with attitude, or something.
9. My latest record is :
 - a) sort of happy-poppy, with a bit of English to show I'm cool
 - b) closing three hospitals in a week
 - c) likely to stop me from entering the US, but the lawyers are talking.
10. In ten years time I hope to be :
 - a) a happy housewife
 - b) a consultant to a newly-privatised industry
 - c) dead.

HOW DID YOU DO?

MOSTLY Cs

Sorry, you've picked ROCK IDOL. You're unlikely to make it as an idol singer because you're probably a bit too old and talented. Forget how to play that instrument, put on a gingham dress, hone up that squeaky voice and try again.

MOSTLY Bs

Way off the mark, I'm afraid. You've picked IDLE POLITICIAN. Your life is probably a lot more interesting than the average idol singer's, but your career is fated to be just as short-lived. Unlike an idol singer, though, you won't be on the scrap-heap at 25, so you can switch careers and continue coining it in.

MOSTLY As

Congratulations, you have the makings of a true idol singer. Now all you have to do is start training when you're 7 or younger, sign away your soul in a contract from hell, and start looking for someone to marry while you're still a catch and the record company hasn't dumped you.

Bad girl **JULIA SERTORI** sneaks behind the bikesheds for the Step by Step guide to Slow Step

Okay, I'll try and keep this simple. Minatsu is an everyday Japanese schoolgirl (how many anime plots begin like that?) who is very popular, Chief admirers are her childhood sweetheart Akiba, and her perverss softball coach Yamazakura. But Minatsu falls for Kadomatsu, the boxing champ from a rival school. And Kadomatsu looks straight through her. With me so far? Good.

The thing is, Minatsu is in disguise one day (hiding from a gang of Yakuza, as one does) & Kadomatsu falls in love with her. So she starts seeing Kadomatsu, disguised as 'Maria', while she's also seeing Akiba, as herself. But Coach Yamazakura's niece, Chika, knows Minatsu's secret, and tries to blackmail her into marrying her bachelor uncle. If the boys find out, there will be hell to pay. Pay attention, there will be a short test afterwards.

So the boys do find out; they decide to settle it like humna beings and beat each other to a pulp. But Kadomatsu is a boxing champion and Akiba is a geek/ However, who would have thought it, Coach Yamazakura used to be a boxer himself, and he agrees to teach Akiba. But does Coach Yamazakura want Minatsu for himself? And if he does, has he told his current girlfriend, Sawamura the school bully? What will Sawamura do when she finds out? And how will Minatsu react when she discovers she is the prize in a boxing match? And ... oh no! There's a new teacher at the school, who all the girls fancy, but would you believe it, he's scared of all women except one. Guess who. No, go on, guess. Confused? You will be, because this is SLOW STEP.



The UK's first anime soap opera, SLOW STEP is based on the manga by TOUCH artist Mitsuru Adachi, directed by USHIO AND TORA's Kunihiko Yuyama, and boasts a script from ORANGE ROAD's Kenji Terada. It's a strangely addictive five episodes, spread across three tapes; strange, because at first glance it's nothing more than GRANGE HILL meets ROCKY. But in its depiction of a rather weird school, it gives us the best glimpse of Japanese everyday life that we've had so far in this country. The characters may not be recognisably 'real' Japanese people, but the events and concerns that they experience are all interesting examples of what the Japanese themselves consider to be real-life entertainment. The interest lies in those places where the Japanese view does not coincide with our own, for it's there that SLOW STEP teaches us a lot about the people for whom it was originally intended. The school the people, the town in which they live, are all different from our own experience, and this is where the 'everyday life' of SLOW STEP becomes so interesting for an anime fan.

As I write, we have yet to see what certification SLOW STEP will receive from the BBFC. Western Connection are hoping for a 'U', and this particular anime is certainly far removed from the sex and violence of many of its contemporaries. However, SLOW STEP is not as harmless as it might appear. There are numerous scenes which are, in 90s parlance, extremely politically incorrect. Some throwaway lines tell us more about the Japanese lifestyle than several hours of film. Minatsu's father is heard to utter "He hasn't got the guts to rape you", as if the ability to assault a woman is indicative of a man's strength of character. There is also the ongoing 'joke' of the

lecherous Coach Yamazakura, who has been known to cop a furtive feel on occasion, and even dates some of his pupils. He is only a few years older than most of them, but even so, his nocturnal activities pass without note from any of the school authorities. His lecherous locker-room antics are regarded as a minor annoyance by the girls, but none of them dreams of turning him in. No wonder the rate of 'reported' crime in Japan is so low. We are told that midnight Tokyo streets are safe for young girls to walk alone,

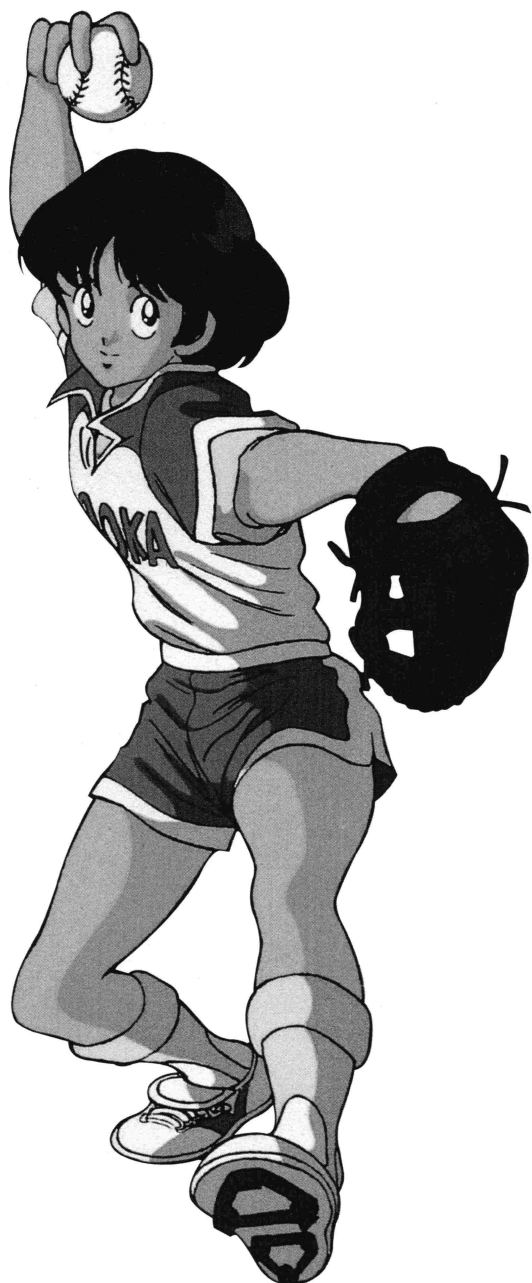


SLOW

but that all depends on whose definition of 'safe' we are prepared to accept. If 'safe' means women must endure 'harmless' gropes on the train and bus, and (in SLOW STEP) from their teachers at school, I'll carry my machete for a little while longer, thank you.

But of course, SLOW STEP is not intended as a factual documentary on Japanese school life, and the events it depicts are deliberately exaggerated for comedic effect. To a serious fan, the very presence of these scenes is part of its appeal, since the fact that they have been included without protest tells us a lot about what the Japanese deem to be 'harmless'. Some of the scenes are only risqué in a Japanese context, such as the time when the technically underage Sawamura buys a can of beer from a vending machine. Others are interesting in that they have been included because they are supposedly funny

to a Japanese audience. There is one excruciating scene in which Coach Yamazakura drops in on Minatsu at home. He sits in her living room, smoking like a chimney, and has the gall to complain when he can't find an ashtray. The funny side, allegedly, is that Minatsu is so rushed off her feet she cannot make her guest feel comfortable, but the part I found most interesting was that Yamazakura's lighting up and blowing smoke around a stranger's living-room should pass without criticism or comment. Smoking is a habit on the decline in our society, but in Japan it still remains popular, and so commonplace that it sneaks unobtrusively into childrens' cartoons. There was a similar sight in Crusader Video's CATGIRL: NUKU-NUKU, in which Professor Kyu's cigarette seemed to be surgically attached. If SLOW STEP manages to get a 'U' with this kind of 'corrupting influence', I will be very surprised.



S T E P

Yamazakura's inability to look after himself, his odious habit of talking with his mouth full, and his light-hearted lechery, are all indicators that all he needs is a good woman to do his washing and cleaning, mother him and look after little Chika, and then he would become a well-rounded individual. The theme of social acceptance runs throughout SLOW STEP, and it is one of the many qualities that make it such an intriguing window into Japanese society. Yamazakura needs to settle down with a wife before he will be accepted; at the beginning of the anime he's a loose cannon in the school, and can't manage his home life. Sawamura needs to become a

compliant member of the group before she will be accepted, and that means she has to stop being such a bitch to everybody. Chika needs a mother before she can become a 'normal' little girl, handsome teacher Somei has to overcome his fear of women before he can become a true man, Kadomatsu has to break away from his small hometown and make the leap to California, and Akiba has to get a life! Compared to these pressures all around her, Minatsu's own "which-shall-I-choose" torment is relatively mild. It takes her five episodes to make up her mind, and everything isn't actually resolved until the closing credits on the final tape; but she does make a decision

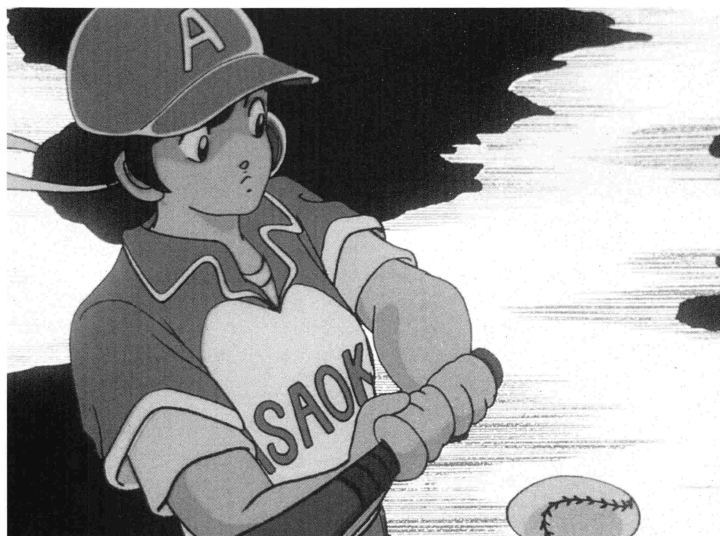
in the end, and it is naturally the one that society at large would find the most noble. The viewer is literally kept guessing until the end. And before you think it's really cut and dried, I ought to tell you that a lot of similar dramas in Japan recently have ended with the woman's decision to choose no-one, and to seek an independent existence, a career or further education. So she might even do that; I'm not telling.

SLOW STEP's target audience of teenagers are not expected to identify with Yamazakura; the boys are expected to find role models in the handsome, noble (but a teensy bit arrogant) Kadomatsu and the wimpy but dependable 'boy next door' Akiba. The girls have even more choice. Minatsu is plucky and independent and eventually makes a socially responsible (read: conservative) decision about whom she should choose. There's also Sawamura (my personal favourite), the evil school bully, who turns out to be just misunderstood, of course. In another very 'Japanese' aspect, she can beat the hell out of people in the playground, but all is ignored so long as she mumbles the appropriate apologetic idiom once she's finished. She is also in a very power-

ful position. Smitten with the disinterested Coach Yamazakura, she is the only girl in the school who has the speed, strength and bravery to stand in the path of one of Minatsu's softball pitches. Sawamura agrees to play in the team, but first Coach Yamazakura has to agree to her demands ...

But there is another female character who is central to the plot, and that is Chika, the innocent little girl. All Chika wants out of life is a replacement for her late mother, and in many ways she becomes the Machiavellian spider who weaves all the other characters together in her web. She is the one who blows Minatsu's cover as 'Maria', after blackmailing her. She is the one who tries to get Minatsu and Coach Yamazakura together, and when that doesn't work, she tries to set him up with Sawamura. And at the end, it is Chika who inadvertently helps bring everyone together for the resolution.

SLOW STEP is held together by the attractive use of seasonal scenery. With five episodes in total covering about eighteen months, we get a different seasonal backdrop to each one. Thus it starts in spring, at the



beginning of the Japanese school year, and moves forward through the hazy days of summer, before entering the dark days of winter, when senior students realise they will soon be leaving, and teachers prepare for a new influx of bright young things. But there are a few aspects of this timeframe that suggest we're only watching an extremely condensed version of the manga. 'Summer' in SLOW STEP is only a day long, and that day is the last day of the holidays, before the students return for the autumn term. It could be that Kenji Terada has been pruning down a far more substantial story, in order to squeeze it in under five hours. There are many sub-plots that are killed almost as soon as they begin, but the fact that this often happens between two episodes implies that there was considerably more in the original manga. Thus the whole Minatsu/Maria disguise theme, which could have been a farcical series of its own, is resolved after just two episodes, and Minatsu's misadventures with the hit-and-run drivers is wound up in a neat scene which nonetheless implies that a lot more has been going on. Then there's the matter of Sawamura's past. We find out very late in the anime that she comes from a very wealthy family, but this information is introduced in an off-hand man-

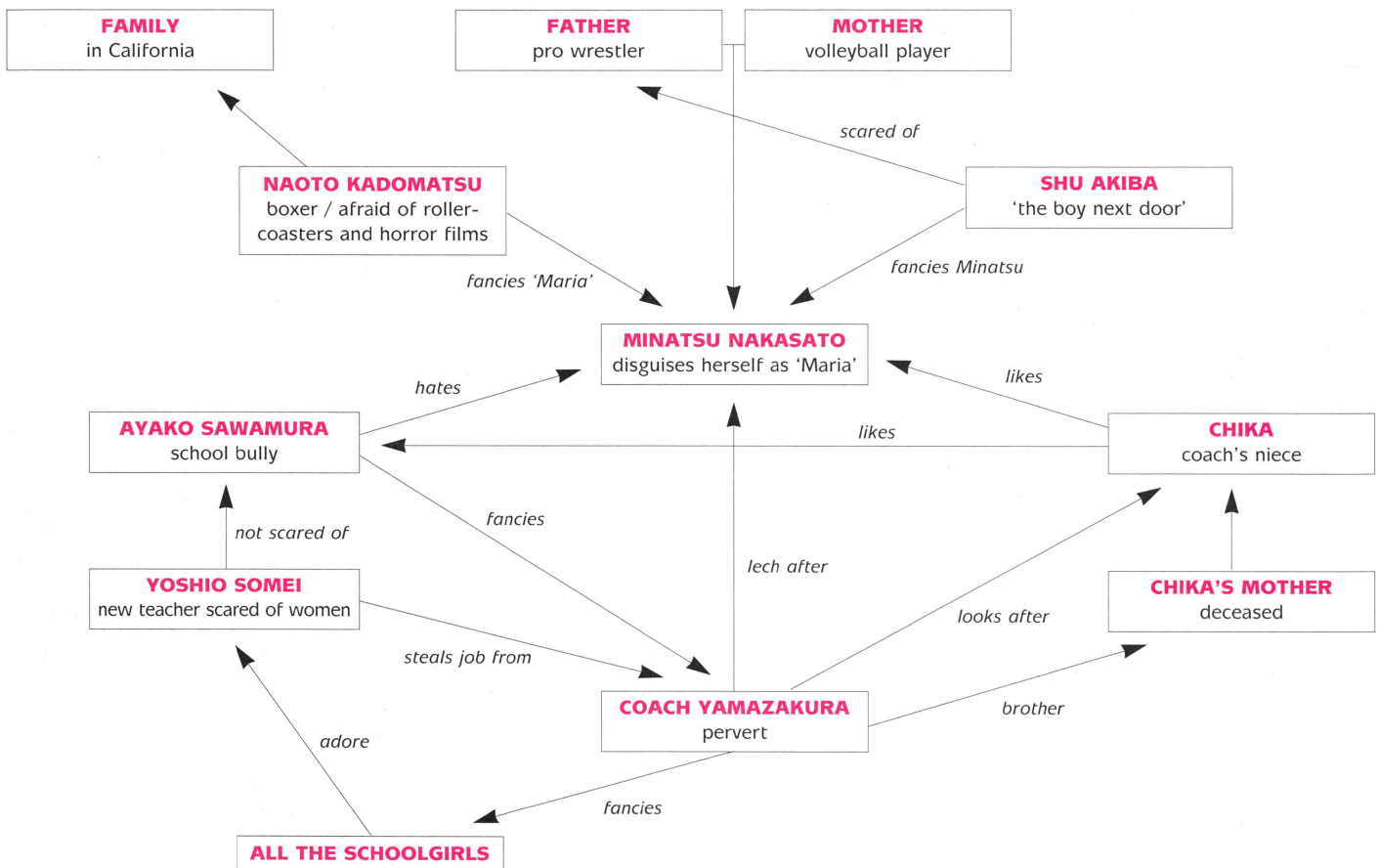
ner, as if it had been discovered during a 'lost episode' and is now common knowledge.

When the credits roll on the final episode, we see a tableau of illustrations from non-existent 'later' episodes, in which we can see what will happen to the characters when the viewer switches off for the last time. Unless, of course, the viewer wants to watch it all again, and there are plenty of reasons to do so. All the clues for the final resolution are there in the first episode, and it is great fun rating all the characters with Social Responsibility points and working out just how the writer could justify giving this particular fate to that particular person. There are also plenty of jokes; I'll start you off by suggesting that you watch very closely when Minatsu is in the cinema watching the closing credits of a film.

All in all, SLOW STEP is a very interesting anime, but 'interesting' alone may not be enough to guarantee its success. Its release is a very brave move from Western Connection, but the chance remains that SLOW STEP will be ignored by the anime-watching public as being non-sexy, non-violent, and a bit too sporty, wholesome and conservative (in a Japanese sense) for its own good.



SOAP VALUE - THE CHART



MIRAI SHONEN CONAN

JOLYON YATES talks about a tv series created by HAYAO MIYAZAKI and inspired by the animator's young son

INTRODUCTION

As always with Miyazaki animation, this is a charming production, not only in its engrossing story, its attractive art direction and its appealing characters, but also in the signature details, the little asides of a gesture or a reflective moment, which move the plot along not at all but add so much to the enjoyment of the viewer. If the animation, as good as it is for a television series, cannot match the exquisite detail of a Miyazaki movie like *KIKI'S DELIVERY SERVICE*, that level of observation is still there in the way a certain movement will convey the mass of an object or the particular mood of a character.

And what Miyazaki anime would be complete without flying scenes, fascinated as he is with movement through space and the interaction between vessel and clouds or the surface of the sea? Quite a range of air travel is explored here, many scenes with counterparts in later Miyazaki films, from the bloated warplane *Giganto*, as seen in *LAPUTA* and *NAUSICAA*, to

Monsuri's seaplane, predating *PORCO ROSSO*, to the ethereal flight of Liana, the ubiquitous Miyazaki heroine, whose sisters take magical trips in *KIKI'S DELIVERY SERVICE*, *LAPUTA* and *MONONOKE HIME*.

Despite blending many fantasy situations and references, from Conan the Barbarian to *STAR WARS*, *MIRAI SHONEN CONAN* remains fresh (well, one too many prison-break scenes, perhaps!) *STAR WARS* had only recently hit Japan, and for an sf-anime of this boom time the references to it are few, as opposed to *GUNDAM* or *YAMATO*. And though *METROPOLIS* itself referred back to the folkloric staple of the oligarchy ruling from the towers while the rebellious general populace live socially and physically below, it remains an archetype of this situation in science fiction. The scenes of the undercity workers surging up through Industria are especially reminiscent and one of *CONAN*'s many absolutely thrilling moments.

An enthralling, charming series without a dull moment; just imagine watching a Miyazaki movie which lasts for over 12 hours!

THE STORY OF THE SERIES

First transmitted on NHK,

Apr. 4 - Oct 31 1978, 26 episodes.

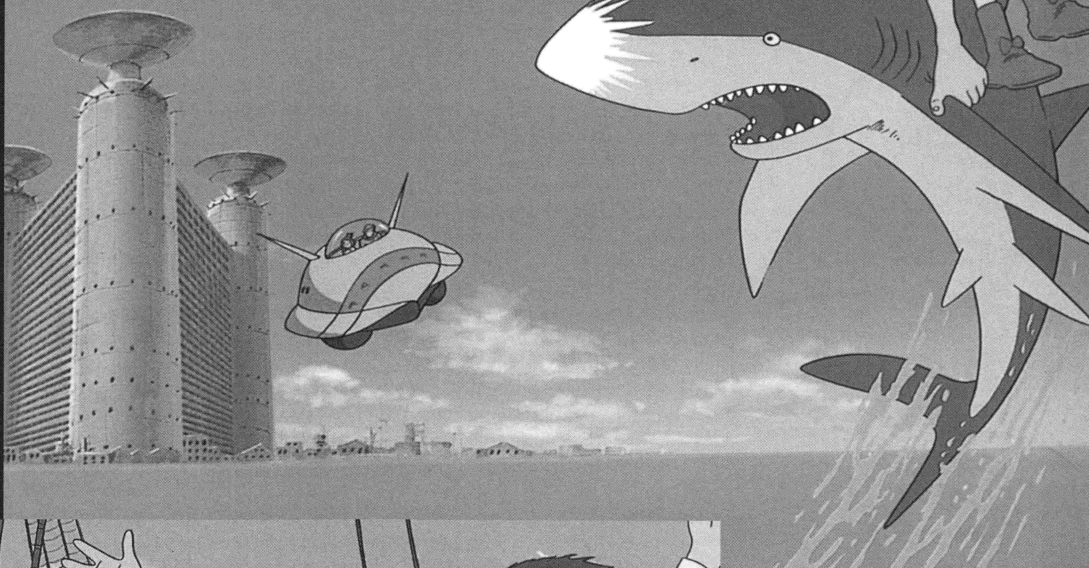
Episode 1 : NOKOSARESHIMA

Episode 2 : TABI DACHI

Episode 3 : HAJIMETE NO NAKAMA

Episode 4 : BARAKUDA GO

future boy Conan



A rocket flees Earth during the June 2008 World War, but it's holed and falls back to the planet where the seas have risen and drowned most of the land masses. The crew crash-land on Nokosareshima (Remnant Island), where they survive on fish and what they can grow. Their only child and hope for the future is Conan. By 2028 only an old man and Conan are left. The boy is strong enough to wrestle sharks, holding his breath for an amazing time while diving in the submerged cities, and agile enough to pick his nose with his toes. When he finds a girl washed up on the beach he's bemused, never having seen another child, let alone a girl. Conan and the old man, Oji, take care of her and she tells them about her village, an idyllic Miyazaki-European place called High Harbour, and about the

loss of her family. She can also communicate with birds.

A plane with 3 soldiers from Industria arrives and they seize the girl, fatally injuring Oji as he defends her. Conan leaps on the plane and gouges the wing with his fishing spear, but falls off, and swims back to Nokosareshima. Oji tells him the story of the rocket crew, then dies.

The Industrians spot an ironclad ship where they heave-to for repairs. The girl, Liana, tells gulls to take a message to Conan, who is sailing after her in a kayak he made from old rocket parts. He's caught in a storm, but lands on an island where he meets a wild boy, Jimushi, as skilled in the bow and arrow as he is with his spear. After showing off their skills they become friends.

The ironclad ship arrives. The crew walk around in robots and trade for the islanders' plastic, mined from local ruins. Jimushi solemnly offers his best fruit and a dead rat (shades of Tom Sawyer!) in exchange for cigarettes. The boys stow away on the ship, *The Barracuda*; Conan overhears talk of Liana, but they are captured and locked in the hold to sort the freight of plastic. Out at sea a gull carrying a strand of Liana's hair finds Conan, and he ties the hair around his finger.

Episode 5 : INDUSTRIA

Episode 6 : DAISU NO HANGYAKU

Episode 7 : TSUI SEKI

Episode 8 : TO BO

The *Barracuda* arrives in Industria, a towering city surrounded by flooded ruins. Conan jumps the plane's commander, Monsuri, demanding the whereabouts of Liana, but she subdues him. Monsuri meets with the Industrian Supreme Council, now interrogating Liana about her uncle, who has a valuable secret. Conan escapes through the waste pipes to the vaults of Industria. Here, he learns, plastic is converted into bread, and the vaults are filled with branded slaves. He makes a thrilling escape with Liana to the vaults where they find *Giganto*, one of the huge bombers powered by solar energy beamed down from satellites. They're recaptured by Industrian soldiers, but it's all secretly witnessed by the captain of the *Barracuda*, Daisu (Dice), who is questioning his loyalty to the city. Industria's cruel Zokucho (an archaic



term for a chief) threatens Conan with branding if Llana doesn't talk, and has some idea of her psychic power. She insists she doesn't know the location of her uncle, Dr. Rao. Conan wrecks the branding gun with his feet!

Captain Daisu later rescues Llana, but has to leave Conan behind. The Barracuda sets sail, followed by Monsuri's seaplane and Zokucho's pursuit ship. Conan has escaped, still wearing electro-manacles, and sneaked into the seaplane. On the hidden ship, Jimushi offers Llana one of his snacks, a dead frog, and Daisu wines & dines her and moans about Industria's thankless attitude. The seaplane spots them. Conan breaks out but Monsuri activates his manacles and he is swept helplessly past the ship. The pursuit ship fires on the Barracuda even though Daisu has lashed Llana to the stem like a figurehead, so they turn about and Conan takes the chance to cling to the ship. Llana bites through her ropes and goes to his rescue in a launch. The Barracuda is captured and the launch blows up. The children are left for dead but manage to find an island. Watching the exhausted girl sleep, one of those Miyazaki reverie moments, Conan is reminded of their meeting and friendship.

Beyond the dunes is a wasteland of ruined tanks, where Llana claims she can hear her uncle's voice. Next day they set off across the desert.

Episode 9 : SARUBIJIJISEN

Episode 10 : RAO HAKASE

Episode 11 : DATSU SHIYUTSU

Episode 12 : KOABUROKKU

'Patchy-San', the harsh and scarred boss of a ship-salvaging rig, picks up the children. Conan earns the crew's respect by diving without a suit and retrieving loot from a sunken cruise liner, but 'Patchy' is still tough with them. However, when Monsuri's plane arrives 'Patchy' hides them. The rig's second in command sneakily tells Monsuri about 'Patchy's' deceit. An earthquake traps 'Patchy' underwater. Llana mentally picks up his cries of help to Conan. The children rescue him, though the treacherous crewman favoured abandoning him. Llana realises 'Patchy' is really her uncle, Rao! He was scarred when escaping Industria. A second earthquake casts the rig adrift, and Rao and the children set off in a row-boat.

Monsuri lands on the rig and hears the news. Meanwhile Dr. Rao has recovered an acorn-shaped flying machine. They fly overland towards Industria, on the way finding Captain Daisu tied spreadeagled in the desert. While they tend him the seaplane catches up and opens fire. Conan wrecks it. Rao tries to warn the soldiers an earthquake is due to submerge their city, but they refuse to listen. Daisu, Dr. Rao and the children fly to Industria where Conan and Daisu burst open the

prison while the others fly into the tower. Having descended a huge shaft to the subterranean city Koaburokku (core block), Rao and Llana are pursued by the Zokucho and some troops through wrecked planes where Rao is picking out certain cubic circuits. Conan and Jimushi, having followed freed rebels through secret passages, rescue Llana and Rao, and they escape, meeting up with The Barracuda, on their way to High Harbour.

Episode 13 : HAI HABA

Episode 14 : SHIMA NO ICHI NICHU

Episode 15 : KOCHI

Episode 16 : FUTARI NO KO YA

Captain Daisu welcomes the party on board, but Rao flies back to the City. The ship is damaged by people from High Harbour, who think it is Industrian until Llana reassures them. They return to Llana's old home, meeting an arrogant young man named Ohro. After a joyous feast Llana says a prayer for Rao. The children are cleaned up and given new clothes. The Barracuda crew start working with the villagers and the restless boys go hunting. Conan finds a computer and flying craft in a secret cave. Ohro has gone into the mountains, so that night they sneak out to find him; they come across a guarded valley where masked riders, Ohro's young brother and friends, capture them. The breakaway tribe camp under a ruined flyover, and set the captives to rope a wild boar; Conan and Jimushi earn respect by succeeding, and Jimushi decides to stay to learn horseriding from one of the girls, Sarah. However, the boys anger the mountain tribe when they befriend their enemies from another village, Jibun no Mura. Llana buys their freedom with her precious necklace.

Llana has a nightmare of Rao and her village in flames. Meanwhile Jimushi has found his calling as a swineherd in Jibun no Mura, which disgusts Sarah. Captain Daisu does a deal with Ohro, and builds a firepile under the treehouse where Conan and Jimushi are sleeping, but flees when he sees an Industrian ship approaching. The mountain riders set the fire, then flee from the invading soldiers.

Episode 17 : SEN TO

Episode 18 : GANBOTO

Episode 19 : O-TSUNAMI

Episode 20 : FUTATABI INDUSTRIAE

The riders are wiped out by the ship's cannon, but Sarah is rescued by the boys and Daisu and taken to barricaded High Harbour. The mountain camp is overrun, so Ohro plots with Monsuri. Three of his men stage an escape to High Harbour, where they produce weapons from their bandages and capture the women and children. High Harbour is shelled by the ship, despite the efforts of Conan and a villager to plant a bomb on board. Jimushi and Llana are knocked out,

but Daisu gets away. Racing back, Conan attacks the soldiers who have found Llana, but is felled in the escape; Llana leads the troops away from his body. The Industrials make his capture a priority after his freedom cheers the captured villagers. He succeeds in setting a bomb on the gunboat, then races to rescue Llana before the bomb goes off. Monsuri, upset about losing the ship and Llana, is resting in a garden and remembering her wartime childhood when her own rural home was destroyed by bombs and a tsunami. She comes round to see Conan watching her, and asks "Are you taking care of Llana?" before trying to shoot him.

The Industrials force the villagers to repair The Barracuda, while on board Conan is planting explosives. The sea suddenly retreats; the air is still; Llana realises a tsunami is coming and races to save Conan, but is restrained by the mountain men. Captain Daisu rescues her and she sends a desperate telepathic warning. Conan risks his life to convince Monsuri the warning is not a trick; she is pole-axed by fear as the others run for the hills. Daisu drags her on board the Barracuda as Ohro attacks Conan and the wave descends.

When the water subsides, the children and Daisu are safe on The Barracuda, now washed up on a hill, and the Industrials, who dropped their weapons in the rush, have to surrender.

The captured soldiers are cared for. Conan, Llana and Jimushi leave for Industria in the flying vessel. Monsuri, amused at their boldness, is pilot. Sarah has returned Llana's necklace, and Daisu has stowed away on the craft. As they approach Industria, a plane attacks, and Monsuri and Conan are separated from the others.

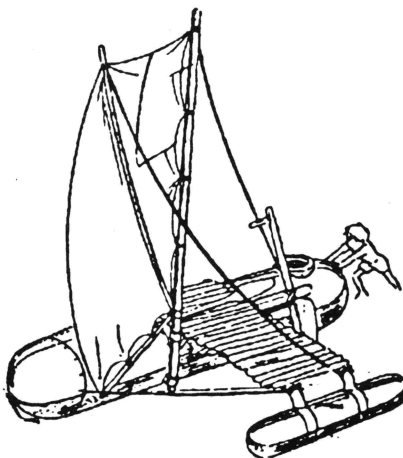
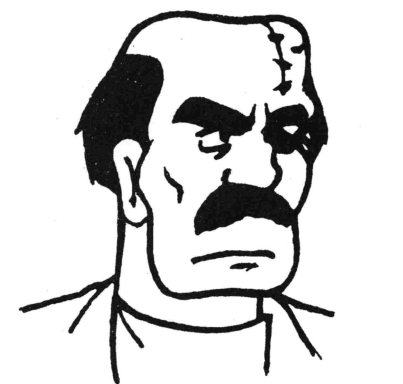
Episode 21 : SHIKA NO JYUMINTACHI

Episode 22 : KYU SHYUTSU

Episode 23 : TAIYO TO

Episode 24 : GIGANTO

The vessel is shot down and Conan drags Monsuri from the wreck and collapses. Llana senses he's alive, though captured. Her party ride through the mines to the sewers' main chamber, and find the rebels' leader Luke. Rao has been caught while trying to contact the city elders, and is undergoing torture. Monsuri, her loyalty doubted, is under escort but allowed to visit Conan. He's broken free by pulling out a cell wall, and together they fell the guards. As he jumps out of a window she is gunned down. Conan, crawling through air ducts, sees the Zokucho bullying the elders. Bombs have been planted to flood the undercity, and Conan cannot defuse them all in time! The workers will only be spared from drowning if Llana is handed over; she steps forward, against the rebels' wishes, but some workers are shot anyway. Conan, Daisu and



Jimushi sneak through the flooded city and emerge in time to save the injured Monsuri from a firing squad; meanwhile, Llana is forced to walk a plank high above the city. As Conan dashes to the rescue, his allies open the undercity gates and the miners swarm out!

Conan scales the tower to the roof, on which is mounted a solar dish, and where the Zokucho is carrying Llana into a flying machine. Conan spears it and jumps with Llana to safety as it plummets to the desert. The city is taken by the rebels.

Monsuri is cared for by Daisu; Rao, in bad shape, and Llana are working with the city scientists. Her psychic powers are the key to lining up Industria's solar dishes with a relay satellite. The city's power is restored, freeing them from reliance on mining plastic waste. Rao shows the boys a virtual reality dome designed to remind people of the beauties of prewar Earth, then they go out to admire the real, new world.

The dreaded earthquake begins. As the citizens prepare evacuation, using the sunken cruise liner, the Zokucho and his remaining troops gather down in the giant bomber Giganto. Monsuri and Llana spot them and fly out to the rig to warn everyone. The bomber emerges and heads for High Harbour. Monsuri rams her plane into one of its vast wings and drops off Daisu, Conan and Jimushi. Soldiers pursue them through the shafts of the wing.

Episode 25 : INDUSTRIA NO SAIGO

Episode 26 : DAI DAN EN

Daisu uses one of the wing cannons of Monsuri's plane to fire on the fuselage. The trio wreck the main engine, but it is ejected. Daisu and Jimushi are in the tail fin when it too is ejected, leaving Conan on board the flaming bomber. The Zokucho, Repuka, tries to flee in an escape pod, abandoning his men. Conan tries to save them, but in the end only he escapes while the rest

crash into an undersea city and are destroyed.

In Industria the salvaged cruise liner is underway. The scientists choose to remain behind. As it sails away, undersea volcanoes erupt and Industria sinks into the glowing sea. The ship picks up Daisu and Jimushi, adrift on Giganto's tail fin. Llana's spirit flies with the gulls and locates Conan, and steers the ship to his rescue. Conan and Llana see Rao on his bed. He joins their hands, bids them take care of each other, then says he is tired and wants to sleep. Llana is the first to realise what has really happened.

Rao is buried at sea, and the children remember his words about taking care of this wonderful world. Some weeks later, in High Harbour. The Barracuda is ready for its relaunch. Monsuri and Daisu are married on board. Conan, Llana, Jimushi, Sarah and the Industrials set sail for a new colony. When land is sighted Conan races up the mast to look. Something shines on top of the island : a rocket, buried nosedown, and a cottage. Conan embraces Llana; the island is Nokosareshima, Conan's original home.

Based on a novel by America sf author Alexander Key, *FUTURE BOY CONAN* was national broadcast channel NHK's first anime serial. The Japanese equivalent of the BBC, the rather conservative channel was encouraged into this (for it) new area by the huge success of the *SPACE CRUISER YAMATO* movie, an edited version of the TV series, released in 1977, which created an 'anime boom'. NHK had already done one anime programme, *SONGS FOR EVERYONE*, but *CONAN* would be its first ongoing serial.

It commenced broadcasting on April 4, 1978, at 7.30 p.m., and in order to allow for production delays, NHK interrupted the run with six 'specials' broadcast at random. For a continuing drama such breaks were not helpful, and the fact that it was on NHK - who NEVER broadcast anime! - probably didn't help. It was taken off the air after twenty-six episodes. However, NHK were inundated with requests to run it again in its entirety, which they did in 1980. This unique decision reflects the show's ongoing high reputation.

STAFF

PRODUCER

Hayao Miyazaki

SCRIPT Takaki Nakano,
1, 3, 5-8, 12-14, 23-26

Satoshi Kurumi, 2, 4

Soji Yoshikawa 9, 11, 15-22

SUPERVISOR OF CONTINUITY

Hayao Miyazaki

1-4, 8, 12, 15-19, 22-26

Keiji Hayakawa 3, 4, 8, 12, 15

Seiji Okuda 5, 6

Isao Takahata 7, 9, 10, 13, 20

Noboru Ishiguro 11

Nobuyuki Tomino 14, 21

akayoshi Suzuki 17

EXECUTIVE PRODUCER

Koichi Motohashi

EXECUTIVE SUPERVISOR

Mitsuru Takakuwa

CHARACTER DESIGN

Hayao Miyazaki,

Yasuo Otsuka

DIRECTOR OF ANIMATION CHECK

Yasuo Otsuka

ART DIRECTOR

Fumi Yamamoto

MUSIC

Shin'ichiro Ikebe

BASED ON A STORY BY

Alexander Key

CAST

CONAN

Noriko Obara

LLANA/RANA

Mieko Nobusawa

JIMUSHI

Kazuyo Aoki

DAISU/DICE

Ichiro Nagai

MONSURI

Rihoko Yoshida

OJI (OLD MAN)

Masato Yamauchi

(TRIBAL) CHIEF

REPUKA

Iemasa Ieyumi

DOCTOR RAO

Masato Yamauchi

ORO/OHRO

Hiroya Ishimaru

GIRL (SARAH)

Kohei Miyauchi

MOVIE (edit of the series)

120 minutes.

Executive Producer

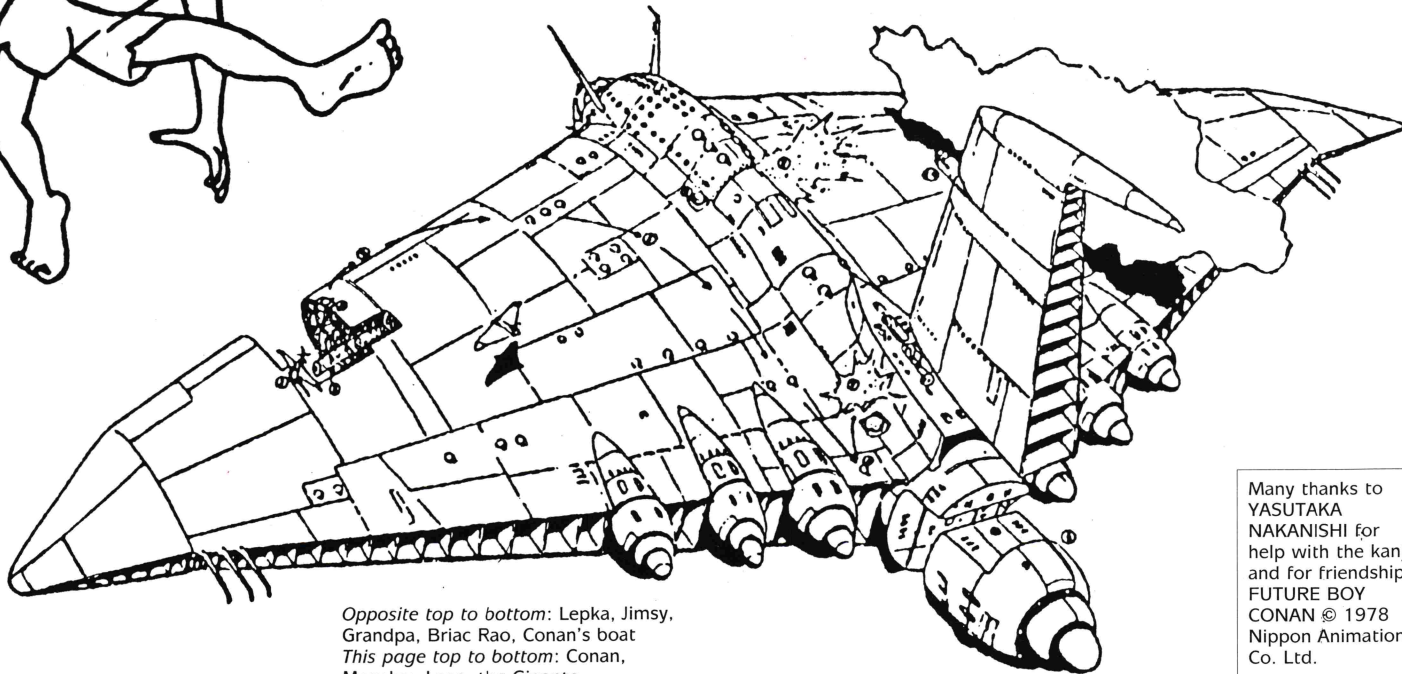
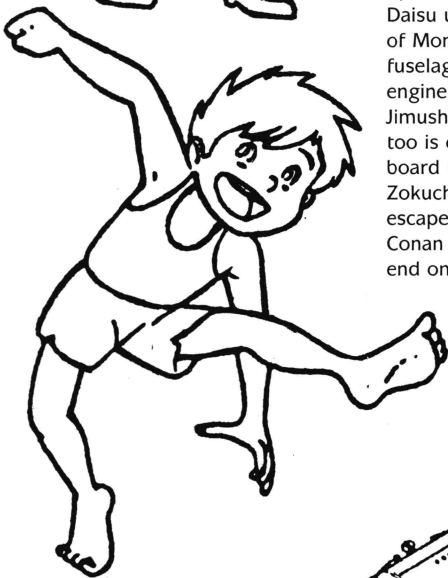
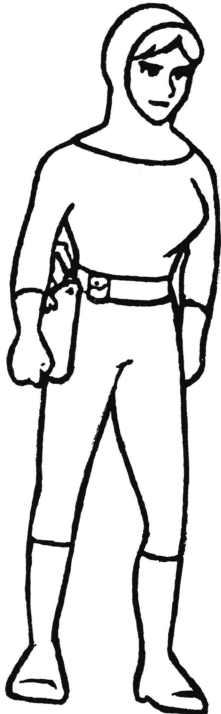
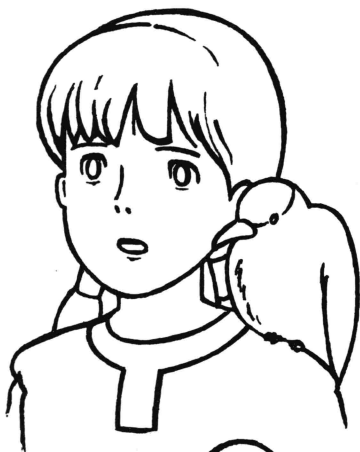
KOICHI MOTOHASHI,

Producer KAZU ADACHI.

Loses the charming details, and episodes 8-20, and changes the music. Tacks on the farewell scene from episode 13 to the end, so that Rao and Industria survive, thereby missing the final parallel with Conan and Llana's parental uncle figures, Oji and Rao respectively (the voice actor is the same for both) and letting the self-destructive city off the hook. The characters never reach High Harbour or return to Nokosareshima, and Giganto doesn't take off.

Many thanks to YASUTAKA NAKANISHI for help with the kanji; and for friendship. FUTURE BOY CONAN © 1978 Nippon Animation Co. Ltd.

Opposite top to bottom: Lepka, Jimsy, Grandpa, Briac Rao, Conan's boat
This page top to bottom: Conan, Monsley, Lana, the Giganto



PATLABOR THE BEGINNING

A look at the roots of the popular series by **HELEN MCCARTHY**

Masami Yuuki has been awarded the highest honour the Japanese SF community can bestow; his manga MR. SUPERMAJOR has won the Seiunsho, the Japanese Nebula Award. But in his early days in the industry, he and a group of friends used to gather in a little coffee shop in Tokyo's Nerima district on their days off work, to talk about anime and science fiction and kick around ideas for the projects they'd like to work on in the future. They began to discuss a new style of robot anime, moving away from the idea that all robot stories had to be about endless battle and death; a story in which people used robots in their everyday work and life. At this stage they had no thought as to how they would present their ideas to the production companies and make their dream of doing an anime show a reality; but the discussions eventually culminated in the production of the MOBILE POLICE PATLABOR manga, which leapt straight to an OAV series for rental video, then to retail video, then on to PATLABOR THE MOVIE and the TV series. This is the story of the development process that led to the manga.

To begin with, they were planning something completely different, JEILAZARD, the story of an interstellar war. It was set on a training spaceship, and the lead character was a young girl. At the time, it was virtually unheard of for an SF story to feature a female protagonist, so this was a visionary work.

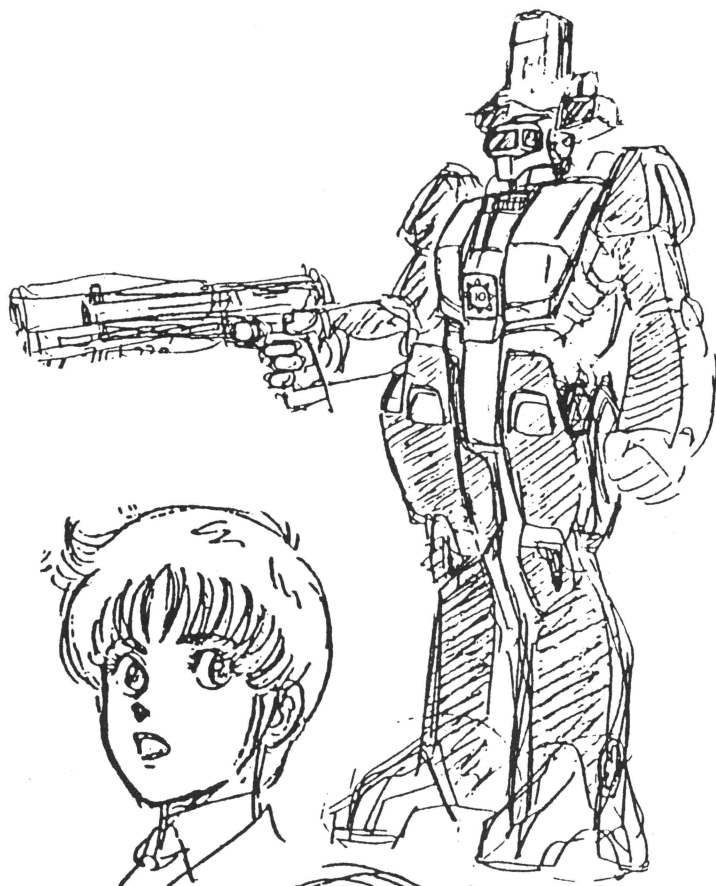
The female lead was all JEILAZARD had in common with PATLABOR; but the next idea had much more in common with the series we know and love. Robot shows like MOBILE SUIT GUNDAM and TITAN CHRONICLE IDEON were all the rage in the anime world at large, but Yuuki and friends wanted to do something else. "We didn't see the point of all the death", he said later, "so we came up with a concept for a robot anime in which the characters didn't die." It was called LIGHTNING GARRAKRES.

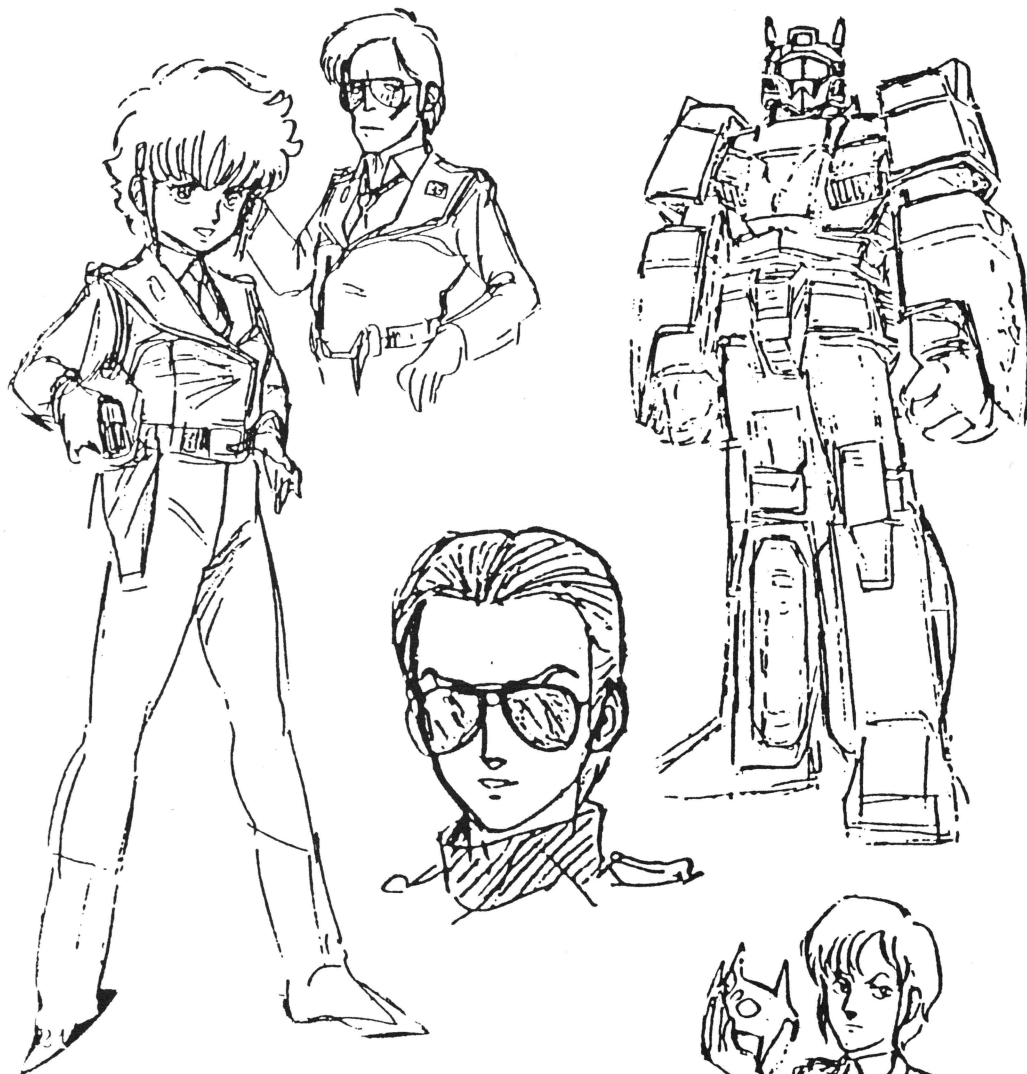
The story is set in the future, in the far reaches of our solar system. The stars are being colonised, people are drawn to the frontier worlds, and there is an acute labour shortage. Once again there's a heroine, Aldy Rime, a member of Rime Active Services, a small company that takes on all kinds of tough assignments. Aldy's friend and counsellor Ban, the

manager Casio, the mechanic Derek and token cute Alpina were all named, jokily, with consecutive initials of the English alphabet; this carried on with the name of the star mecha Garrakres, the space vehicle Haigari, the work vehicle Indagari and the land vehicle Jackgari. The overall atmosphere of the piece was one of light comedy; the gang was out to have fun with their creation, which at this point (in 1982) was still more a hobby than anything else.

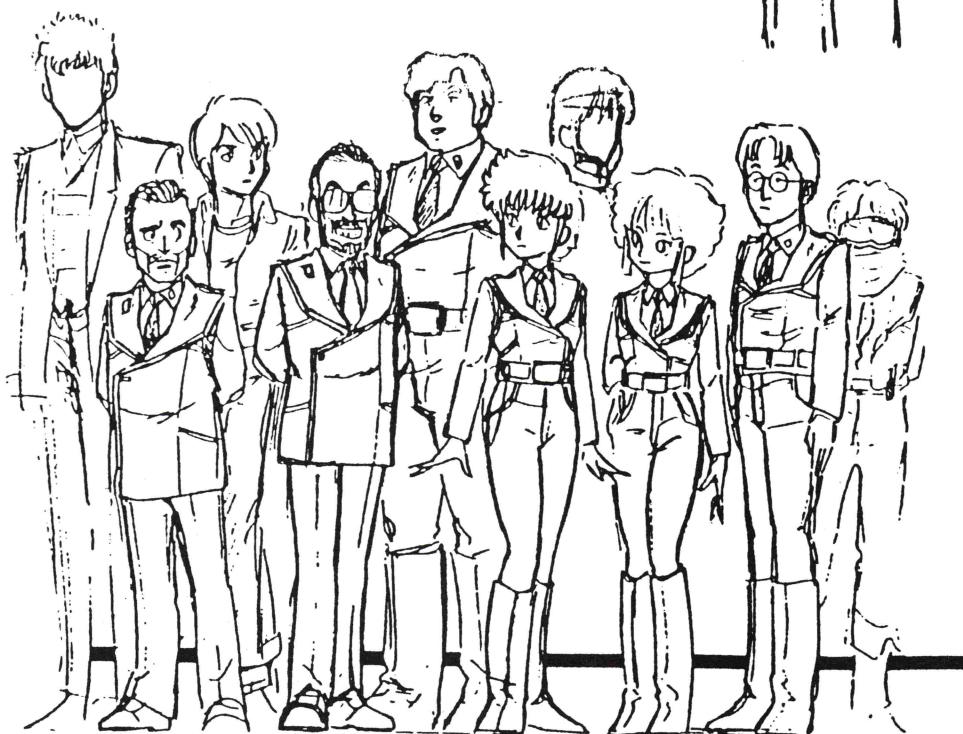
Then fate took a hand; Yuuki was browsing through an anime magazine when he noticed an article about Yoshiyuki Tomino's new series XABUNGLE, featuring a new machine called a Walker Gallia. The name was, he thought, just too close to Garrakres, and so the plans for the story were dropped; but over the next few months his mind was far from idle, and before the end of 1982 he produced an outline for a new work, VIDOR; in it, he used the word 'labor' to describe a robot for the first time. VIDOR takes place on a human colony world where man-like 'labor machines' are used for heavy work. However, as well as those who use labors for legitimate ends there are criminals who make use of their strength for nefarious purposes, and so a new police force is formed, using labors to fight labor crime. Starting to sound familiar? Of course the setting is a long way from Tokyo, but the protagonist is once again a young girl - Aldy Rime of GARRAKRES, transferred to a new incarnation as a newly-qualified police officer assigned to the POPS 110 precinct to work with the powerful new VIDOR machine, designed for activities like traffic control. Traffic control is vital on this distant world - the show's catchphrase was going to be "Space is jammed!" - but there's also a darker side to the precinct's duties; a mysterious organisation known as Falcone Shaft is involved. As PATLABOR fans will gather, the name survived in abbreviated form as ruthless corporation Schaft Enterprise.

VIDOR, however, was still an old-style anime with an old-fashioned villain. Charles Michael von le Falcone (yes, it's a very silly name) is a middle-aged megalomaniac who relies on his cool and calm assistant Shiriaru do Shibia. Chief among Vidor's adversaries is Shibia's subordinate Nick Jagger (sic), a very nasty man indeed. There's also a rakish young man called Hermes, as clever and dextrous as the Greek god for whom he is named, the patron god of





Top left: the VIDOR mecha - note the '110' badge and the big gun
 Below left: 'Celia Saotome' - an earlier 'version' of Noa Izumi from the planning stages of what would become PATLABOR
 Above : VIDOR characters - Aldy Rime (standing), Hermes (head only)
 Top right: the GARRAKRES mecha
 Right: Charles Michael Von Le Falcone
 Below: POPS 110 precinct team from VIDOR. Note costume development



thieves - "not unlike the famous Lupin III", as one Japanese source comments. The most important 'chara', Vidor itself, is a giant robot crewed by a team of two operators; in VIDOR, the second operative is a cute young lady called Epiluna Micro. As you can see from the rough sketches, the uniforms already have strong similarities to the PATLABOR shirt-and-tie ensemble; the roots of these designs lie in the TV series ULTRAMAN and ULTRASEVEN, which the team used as models.

At this point, a most important development occurred with the arrival on the project of Yutaka Izubuchi. He and Yuuki had met in the editorial department of a now defunct anime specialist, ANIMECH, and it wasn't long before Yuuki was showing this new friend his 'pet project'. Izubuchi's influence was a key factor in making the whole team decide to stop playing at anime production and go for it. VIDOR now gathered the rest of the elements that would enable it to emerge from its chrysalis as PATLABOR. Various character names were different at this stage but basic concepts remained unchanged.

Discussing the next Tokyo earthquake and debating whether or not, in the aftermath, Japan would resemble something out of MAD MAX, the team began to consider urban renewal and the technological developments that might accompany it. Gradually, as their ideas evolved, the concept for their show shifted from a futuristic space-opera setting to the Tokyo of tomorrow, or at any rate just a few years away. Giant robots, labors, have been used in major construction projects for a while and are now part of everyday life. The VIDOR scenario of criminal elements making use of legitimate technology and the formation of a special force to deal with the threat is firmly in place. The heroine retains many of the features from her previous incarnations but her name is now Noa Izumi - she has been named by a friend of Yuuki's, manga artist Tsubasa Hayami, who also provided the inspiration for the character of Clancy Kanuka through her manga character Noldika.

With Izubuchi's help, the gang of coffee-drinking buddies had become HEADGEAR, and the legend of PATLABOR was finally born. Now that all the pieces were in place it remained only to publish the manga, find the right production company and put together the anime ...

Data for this article originated in MOBILE POLICE PATLABOR PERFECT MANUAL VOLUME 2 (B-CLUB Film Comics) and MOBILE POLICE PATLABOR GRAPHIC SPECIAL



5-STAR SOLDIER DAIRANGER
a look at the 17th sentai series by
JAMES CIRRONELLA

For the past 20 years, The Toei Co. (pronounced toe-ay) has been producing the most popular phenomenon of the Japanese superhero genre, the sentai (team, squadron or task force) series. It was the 'genius' of Haim Saban of Saban Entertainment to recently 'discover' the 16th of Toei's sentai series, KYORYU SENTAI ZYURANGER (Dinosaur Task Force Zyuranger) and release it in the US and UK, albeit in mangled, nearly incoherent form, as MIGHTY MORPHIN' POWER RANGERS. The fact that such a popular Japanese cultural icon could become an overnight sensation with American audiences, however, says a great deal about the true creative geniuses at Toei who have tirelessly produced over 800 sentai episodes and movies spanning 18 different television series since 1975 and are still going strong. (Toei also produces the KAMEN RIDER movie and TV series, which Saban are planning to show on the Fox network - the latest offering is the 1994 film KAMEN RIDER.)

The 17th sentai series, originally broadcast from February 1993 to February 1994, is GOSEI SENTAI DAIRANGER (5 Star Soldiers DaiRanger). While many sentai series are essentially slapstick in tone, DAIRANGER combines the fantastic elements of the Japanese superhero genre with serious drama. Above average special effects and excellent stunt work by the JAPAN ACTION CLUB add up to product a stand-out television series, even in comparison to Toei's best previous efforts. The story concerns the ancient war between the peaceful civilisation of Daos and the evil race of Goma. After being vanquished for 6,000 years, the Goma empire is reborn with plans to conquer the modern world (well, Japan, anyway). In order to combat the evil onslaught, five young adults, each possessing the spiritual powers of the ancient Daos soldiers, are gathered by Doshi Kaku, a master of spiritual abilities, who is clairvoyant of the Goma invasion. (Doshi is a religious title, similar to

addressing a Catholic priest as 'Father'.) Kaku teaches these individuals to master the inner strength that has been passed on to them by their ancestors, and by using the 'aura changers' (a wrist metamorphosis device) the group is able to unleash its spiritual powers and fight as one unified force, DaiRanger. The team consists of RYO, descendant of the firestar, who becomes RYU (Dragon) Ranger, possessor of the lighting flame burst eruption; DAIGO of the phantom star, who becomes ShiShi (Lion) Ranger, possessor of the concealing fog; SHOJI of the gravity star, who becomes Tenma (Pegasus) Ranger, possessor of the gravity reversal blast; KAZU of the time star, who becomes Kirin (Griffin) Ranger, possessor of the time return power; and LIN of the air star, who becomes HoO (Phoenix) Ranger, possessor of the whirlwind attack. (The greatest in spiritual strength, Lin is the strongest of the five warriors.) In order to battle the giant monsters unleashed by Goma, the DaiRanger team can call upon the powers of the KiDenJyu (Legendary Spirit Beasts) who appear as five great battle machines, each commanded by its respective DaiRanger warrior: the RyuSeiO (Star Dragon King), SeiShiShi (Star Lion), SeiTenma (Star Pegasus), SeiKirin (Star Griffin) and SeiHoO (Star Phoenix). The RyuSeiO, an 80 metre fire breathing space dragon, is able to transform into a 35 metre battle robot, which can further combine with the four other beastmecha to form the DaiRenO (Great Union King), a 55 metre invincible robot warrior. Using the DaiOken (Great King Sword), the DaiRenO can vanquish any attacking monster. Also aiding in the war against Goma forces is a sixth DaiRanger warrior, a 10-year-old boy named KO of the new star who becomes Kiba (Fang) Ranger, possessor of the chaotic echo power. Kiba Ranger commands Won Tiger, a giant white tiger mecha that can transform into a 45 metre battle robot. This robot can also combine with the other DaiRanger

mecha to form the KibaDaiO (Great Fang King), a 65 metre invincible robot warrior that has the power to launch the Star Phoenix mecha as a fiery projectile when in battle against the Goma monsters. As a young child, Ko was separated from his mother, who tried to keep him from Goma control by branding his right arm with the symbol of the tiger. Strong in spiritual power, Ko is protected until the symbol's effect is broken on his 10th birthday, and Kiba Ranger is turned against the DaiRanger team in a fierce struggle. Ko's mother, held captive by Akomaru (Ko's Goma twin brother) sacrifices herself so that Ko can regain control of his spiritual powers. The seventh member of DaiRanger is Kameo, a young man with the power to transform into a 110metre, 1500 ton super turtle mecha, the DaiMugen (Great Infinite). (KAME means 'turtle' in Japanese, one of the series' many insider jokes.) In addition to transforming into a tank-like battle robot armed with powerful MugenBo (Infinity Cannons), the DaiMugen can also combine with all six DaiRanger mecha to form the JyuKoKiDen (Great Shell Spirit King), a megaton combination mecha that literally flattens the Goma enemy into pancakes. The Goma invasion is led by Shadamu, Zaidos and Gara, three malevolent generals who command a large army of Goma kaijin (strange

beings) to carry out a reign of terror against all of mankind (well, Japan, anyway). Strongest in psychic power, Shadamu is the first-in-command and secretly harbours plans to seize the Goma throne. Unfortunately, the madness that goes hand-in-hand with the Imperial power claims him when he succeeds. He is also Ko's and Akomaru's father. Gara was originally a member of the Daos family, until her own hatefulness forced her to sell her soul and serve in the Goma ranks. The Goma kaijin are a truly bizarre breed that in many cases defy description; evil monsters who incorporate inanimate objects into their grotesque anatomy. several examples include a kagidoke-shi (key clown), a metal lock-andkey monster; a kuchibeni-utahime (lipstick song princess) who wields a lipshaped sabre; a pachinko-daimejin (pachinko master), a walking pachinko machine; a copy-jotei (copy empress), a copy machine being; and a sabotenshogun (cactus general), an evil potted-plant man, to name a few. Each kaijin has its own special power and is armed with a Goma kyodai-kabakuden (gigantic chemical bomb) that will enable it to grow to towering proportions, if all else fails in battle. Also ready to do the Goma dirty work is the Kott Patrol, an endless army of faceless henchmen who usually serve as the fall guys in many battles with the DaiRanger team. From his throne

FIVE STAR SOLDIERS DAIRANGER

DAIRANGER CHARACTER DATA by
Helen McCarthy

RYO (played by Keiichi Wada, with Naoki Ofuji as the costumed RyuRanger)
Ryo is 23 and dreams of being the best anko (bean-jam) cook in Japan. Son of the Mother Of All Mankind and Choryo of the Dai Clan, he is brave but reckless and often has to be rescued after charging into battle too soon and alone. He uses the Red Dragon Punch and the Twin Dragon Sword, and his Firestar controls the forces of fire and lightning.
DAIGO (Tatsuya Nomi/Tsutomu Kitagawa) works in a pet shop and loves all living things. A sensible, steady 23-year-old, he is always ready to go into danger to help those weaker than himself. His wisdom means that he chooses the illusions which are his special weapon perfectly for each occasion.
SHOJI is 19 and wants to become a boxing champion; although he appears aggressive he is really a gentle and sensitive soul, but he hates cowards and muddled thinking. He loves pretty women (especially Lin) and teasing his friends. In battle he uses his two nunchaku, or hand-to-hand his HighSpeed Spinning Kick and Tenma Punch. He's

also fast on his feet and can run 100 metres in about 4 seconds.
KAZU (Keisuke Tsuchiya/Hirofumi Ishigaki) left home at 15 to escape his strict parents and became a successful beautician; now 20, he is always immaculately dressed, beautifully spoken and rarely displays anger. To his Kirin Fist style of combat he joins the Nine-Jointed Lash, a whip of linked iron rods which can transform into cords to entangle the enemy.
LIN (Natsuki Takahashi/Rie Murakami) is Kaku's niece and a Chinese university exchange student. She can be selfish and thoughtless but she has strong spiritual power.
KAKU (Osamu Natsume) was originally a Goma clan warrior and Chief of Staff, and fought against Choryo and the Dai Clan. After seeing the error of Goma ways, he even tried to return to the Goma and defeat Shadamu, so that he could rule the clan and use his power to establish peace and harmony. He is a huge, imposing figure who uses his great intelligence as carefully as his battle skills, but he will even step into battle to support his young proteges if need be.
With thanks to Doug Dlin, whose article in SENTAI #5 was invaluable for checking facts and gaining inspiration.



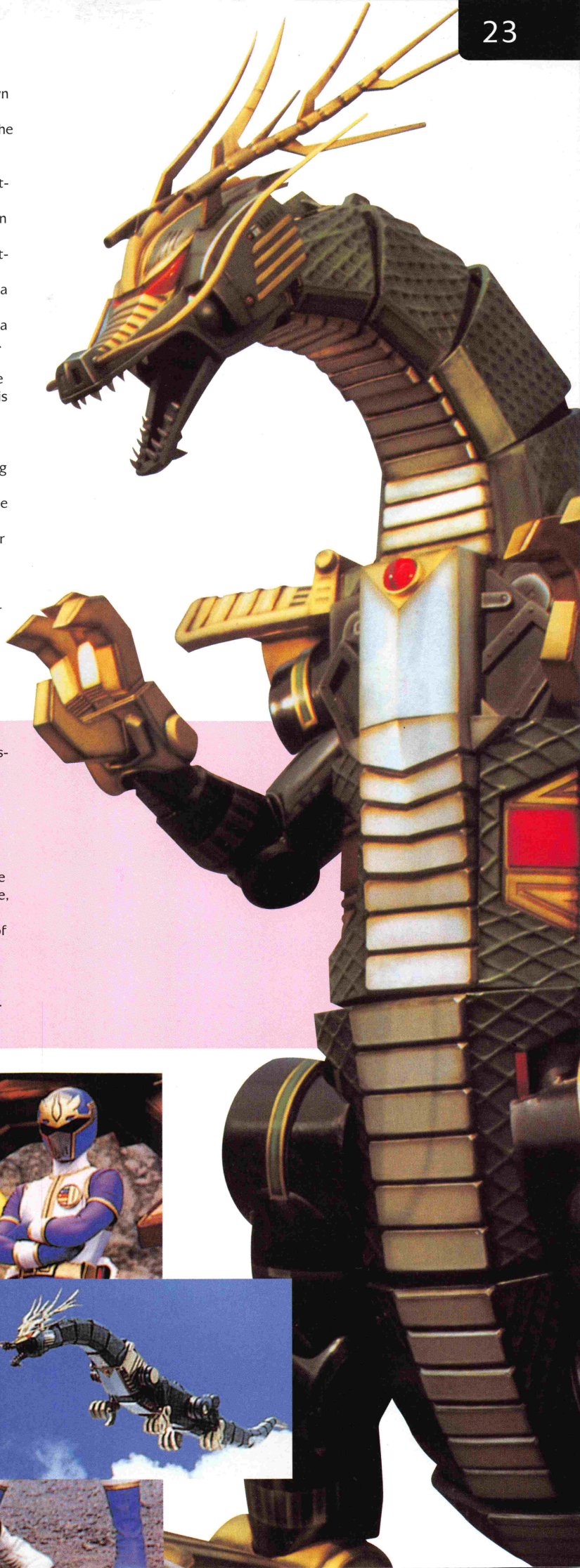
the unknown alloy megatoronium, the DaiJinRyu arrives on Earth, inflicting heavy casualties on both sides and decimating all of Tokyo with a single blast of its plasma shock wave. In the final episode, the Goma race is once again decimated, and with peace having been restored, the DaiJinRyu

inside the Goma palace (a floating inverted pyramid branded with the Goma eye symbol and surrounded by smaller, orbiting globes), the 15th generation Goma emperor keeps watch over the ensuing war. One of the series' most enthralling moments is the arrival of the DaiJinRyu (Great Dragon God) on Earth. Outraged by the eternal war between Daos and Goma, the universe creates an enormous life-form in order to maintain the balance : a 500 metre, green space dragon mecha, the DaiJinRyu. Forged from

flies off into space. Having lost their powers, the DaiRanger team members go their separate ways. 50 years later, Ryo, Daigo, Shoji, Kazu and Lin gather at the old DaiRanger secret base for a reunion when the TV news suddenly reports a Goma monster attacking the city. The old warriors rush outside to witness their grandchildren confronting the new Goma menace as a new DaiRanger team. Hence the *dai* in DaiRanger refers to a *time*, the passing down of spiritual power from one generation to the next. Recently, Saban Entertainment has been splicing battle sequences from DAIRANGER into the MIGHTY MORPHIN' POWER RANGERS. Sadly, these brief glimpses of action footage, reduced to being filler material for an already confused mess of a television series, will provide audiences with nary a glimpse into the brilliant, mythological universe of DAIRANGER.

SOLDIER RANGER

Above: kibadaio; right: daijinryu; below & left: dairangers



It was a concept that became a story, and turned into an epic. It was an attempt to create a new kind of anime series, and succeeded in changing the very face of the industry. It was a spark, an ignition, a detonation that sent shockwaves of imagination around the world, and probably did more to publicise and popularise Japanese animation than any other show, before or since. It is considered by many to be the most important series in the history of anime.

Super Dimension

Fortress Macross first aired on October 3rd, 1982, but its origins can be traced back to the beginning of the decade, and a small band of mecha designers called Studio Nue. At the time, something of a boom was taking place in the field of science-

out in 1973, working under the name SF Central Art. Their first task was designs for a series called ZERO TESTER, but a year later they were commissioned to do some work for Leiji Matsumoto on his new Sci-Fi project, SPACE CRUISER YAMATO.

Over the next few years, SF Central Art became Studio Nue, and created mechanical designs for shows like Yoshiyuki Tomino's robot show YUSHA RAIDEEN in 1975, and COMBATTLER V in 1976. They were

acter work, writing, and production. Takachiho's skills as a writer were backed up by Kenichi Matsuzaki, a scriptwriter for Gundam. Machine designs fell to Naomi Kato, Kazutaka Miyatake, and Shoji Kawamori. The group honed their skills as a full design company on TECHNOLICE 21C for Toho in 1980 (recently released in Germany by ACOG, the Animation Connection Of Germany, under the title Technopolice). In the summer of that year, Nue were approached by

new show BATTLE CITY MEGARODO, a pun on mega-road (a long journey), and mega-load (56,000 people being a heavy cargo by anybody's standards). While plot developments continued - the ship became an alien vessel, crashed on Earth and hunted by a race of humanoid giants - Uizu and Nue began to grow apart. The production company wanted the show to be a comedy, a childish parody of the giant-robot genre. Nue preferred the hard Sci-Fi path of Gundam, with emphasis on realistic characters and an evolving storyline. Character design took an unexpected turn in February of 1981, when Kawamori contacted Haruhiko Mikimoto, a friend of his from high-school. Mikimoto (or HAL, as he signed himself - whether or not this refers to 2001: A SPACE ODYSSEY



DETONATION

by P J EVANS

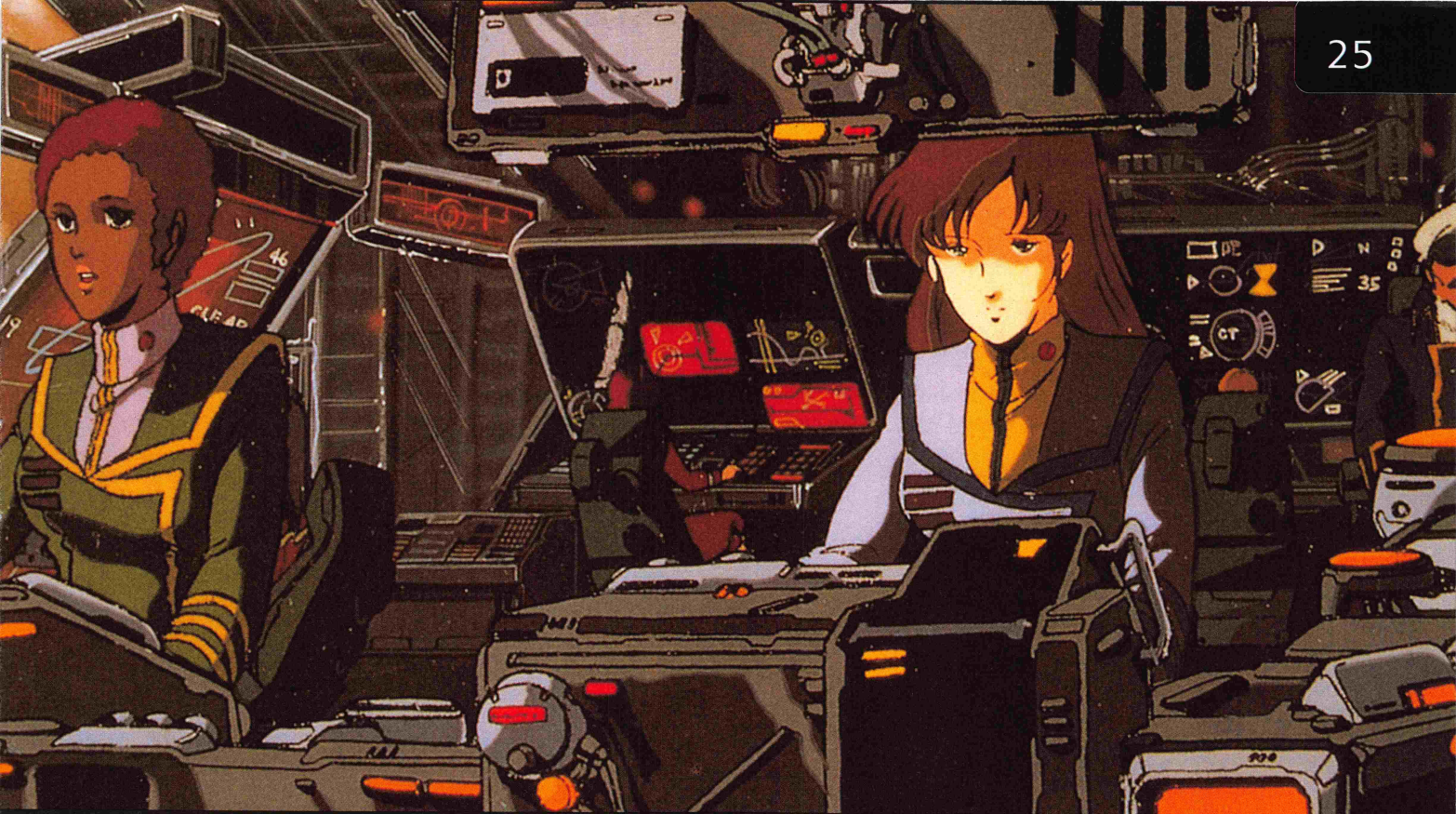
fiction anime, with the success of both SPACE CRUISER YAMATO in 1974, and MOBILE SUIT GUNDAM five years later.

With Japanese fans eager for more of what these two milestone shows provided - high space adventure on the one hand, and well-designed, believable technology on the other - the seed that would become Macross was planted in fertile soil. By this time, Studio Nue were already an established and respected team of designers. Based around the imaginative talents of Haruka Takachiho (creator of both CRUSHER JOE and the infamous DIRTY PAIR), the group had started

approached by Matsumoto a second time when the Toei Animation Company started work on adapting his manga SPACE PIRATE CAPTAIN HARLOCK from page to screen. Their designs for Harlock's ship, the Arcadia, were used in the 1977 Captain Harlock series, GALAXY EXPRESS 999 in 1978, plus theatrical releases of both these shows. With their success and popularity growing, Studio Nue began to expand their fields of expertise, moving from mecha design to char-

acter work, writing, and production. Takachiho's skills as a writer were backed up by Kenichi Matsuzaki, a scriptwriter for Gundam. Machine designs fell to Naomi Kato, Kazutaka Miyatake, and Shoji Kawamori. The group honed their skills as a full design company on TECHNOLICE 21C for Toho in 1980 (recently released in Germany by ACOG, the Animation Connection Of Germany, under the title Technopolice). In the summer of that year, Nue were approached by

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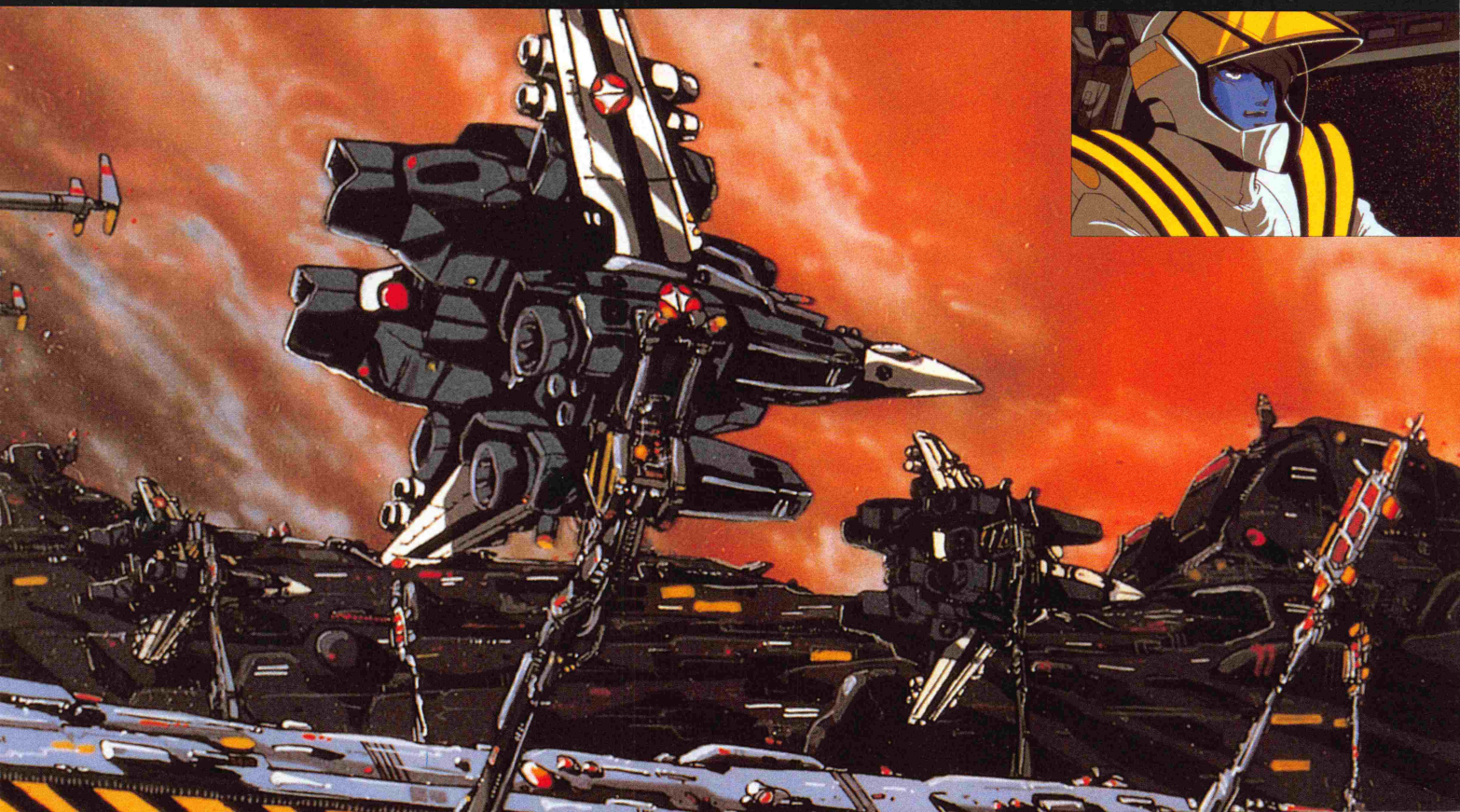


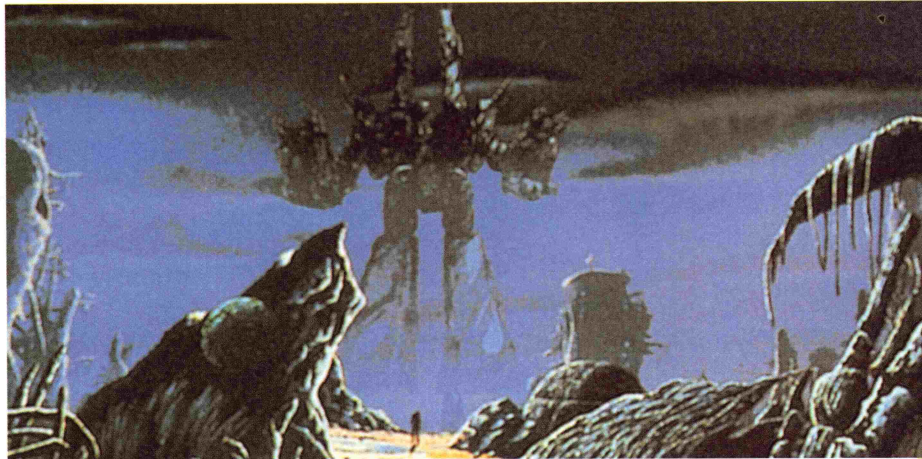
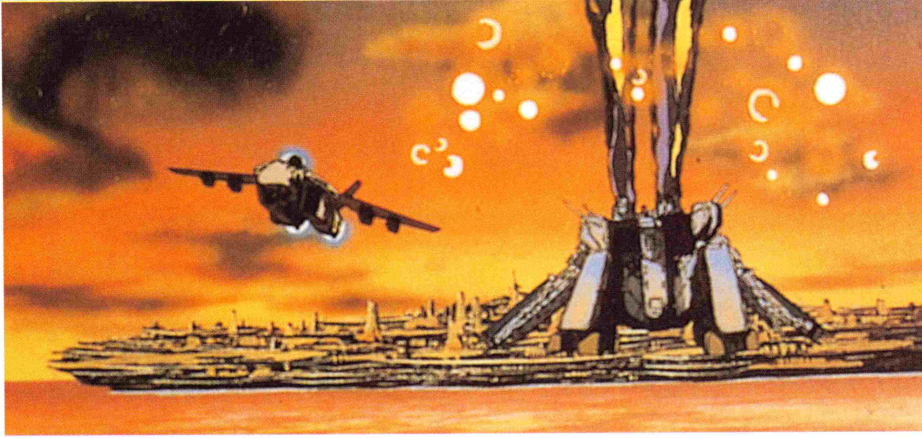
ship's population, and the culture-shock of it's attackers. The parody aspect of Megarodo fell further into darkness, and was finally extinguished when Uizu dissolved almost a year after the beginning of the project, leaving the ship and her story in the hands of Studio Nue alone. In acknowledgement of this new direction, the vessel was renamed: she became SUPER DIMENSION FORTRESS MACROSS. Now the real work began. Before this time, Macross had been a loosely-plotted stream of ideas: with a targeted release date of April 1982, and Mikimoto frenziedly fleshing out the characters, the pro-

ject began to take coherent shape. The episodes were roughed out, cut from a proposed 52 to 39 by the approaching deadline, and finalised by December 1981. Nue returned to Mikimoto's employers, Artland, and the two joined forces in bringing MACROSS to the screen. Other companies began to join the MACROSS project: Takatoku Toys signed up as sponsor, the famous Tatsunoko Productions agreed to handle distribution, and Anime Friend became co-producers. The April deadline came and went, replaced by a September start-date. Eventually, even that fell by the wayside as the series, now trimmed

to 26 episodes, neared completion. With the first three episodes finished, MACROSS was finally aired in October 1982. The months of preparation and design paid off - the show was hailed as a massive success. It would be years before anyone realised just how successful it was. MACROSS seemed to be just what the fans wanted. The characters were human and involving, and less immune to harm than those in many shows - the death in battle of one of the male leads half-way through the run was a shock that not only took the plot in new directions, but left the audience wondering if their

own favourites would make it to the end of the show. Combat fans weren't disappointed, either: Macross was a war story, after all, and contained some truly memorable battle scenes. Studio Nue's mecha design work had reached a peak with both Human and alien machineries of destruction. As the series progressed and the audience grew, Nue took the plunge and created another nine new episodes, stretching the entire run to 36 and drawing the story to a stirring, apocalyptic conclusion. These episodes added more to the Macross saga than just length: we were allowed to see how the sur-





vivors of the mega-road coped with life back home, and the uneasy balance between peace and war. The aftermath of battle, it told us, is often more terrible than battle itself. This winning combination of hearts and hardware had a massive effect on the anime industry. The popularity of mecha-based war stories, especially those centred around transforming robots, increased to such a point that a crop of similar shows sprouted almost overnight. Many were of low quality, but a few had the strength to flourish. Artland

head Noboru Ishiguro, chief animation director on *Macross*, reprised the role for *Super Dimension Century Orguss* in 1983, helped once again by Mikimoto on character design and Kawamori on the mechs. Although *Orguss* had no actual story links with *Macross*, it is seen as something of an evolution of the former show, not least because of the similarity of *Orguss*' heroines to the *Macross* bridge crew! Like its predecessor, *Orguss* lasted 35 episodes. When it finished, Tatsunoko took a stab at animating

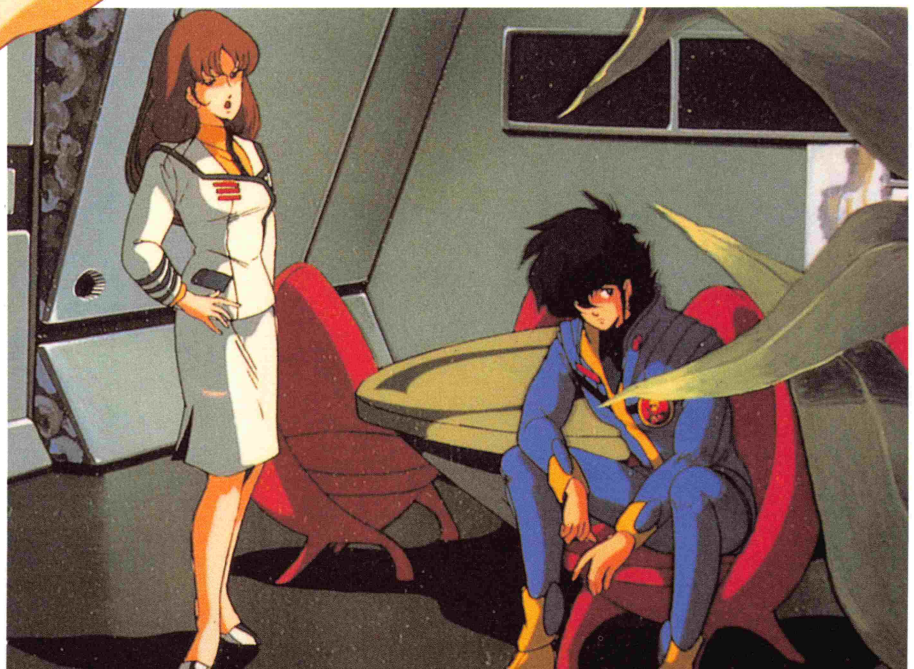
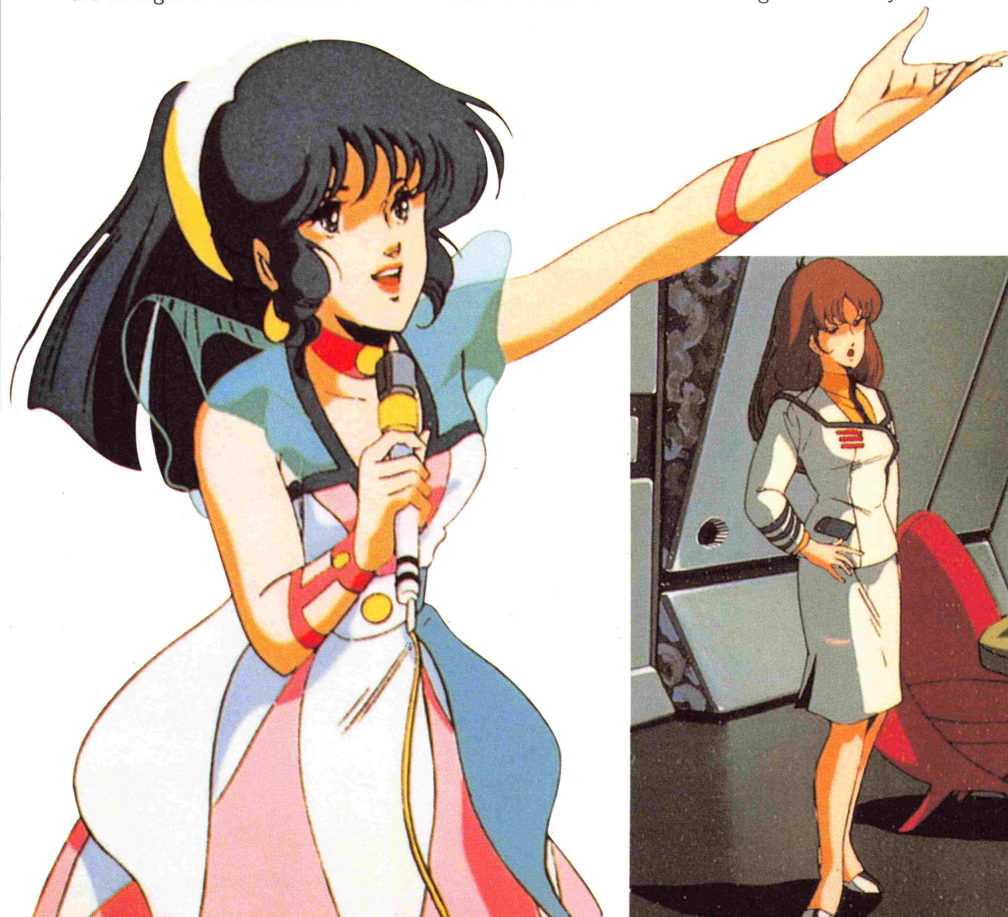
their own *Super Dimension* show, *Cavalry Southern Cross*. However, without Nue at the helm, the series is in many ways inferior to the earlier work. The influence of *Macross* continued to be felt, in many more ways than its uncanny knack of producing clones. Serious transforming mecha - rather than the bright, toylike giant robots of Go Nagai's *Getta Robotto* (1974), or Yusha Raideen - have never lost their popularity. Neither have the complex, relationship-driven storylines that were more than

just a framework on which to support endless mecha battles. A good example of this is *Mobile Police Patlabor*, first aired in a 1988 OAV series: not only does the (albeit non-transformable) AV-98 Ingram patrol labor bear a considerable resemblance to *Macross*' famous Valkyrie, but whole episodes can go by without a robot in sight, just the characters interacting. Not bad for what is ostensibly a robot show!

Another anime staple that can be traced directly to *Macross* is the 'idol singer' character. Lynn Minmay was the prototype for what is one of the most archetypal features of Japanese animation: square-jawed heroes, reckless pilots, and efficient career women can be found in any country's fiction, but only anime possess valid central characters whose sole justification for existence is to sing and look cute. Mikimoto is widely regarded as master of the idol singer, and with his creation of Minmay being followed by that of Eve from *Megazone 23* (1984), and *Macross II*'s Ishtar in 1992, he has shown no signs of relinquishing the title. While *Macross* had fulfilled all of its commercial objectives - no matter how noble the intentions of its creators, a series which cannot push its sponsor's merchandise must be deemed a failure - it also gave rise to a new age in Japanese animation. Now the competition had a standard to work to.

The story told in *Macross* begins in 1999 AD. Earth's nations are locked in a vicious global war, an escalating spiral of destruction from which there seems no respite. In the midst of the fighting, a huge object tears into Earth orbit and descends, causing untold damage until it crashes headlong into an uninhabited Pacific island.

When the object is examined, a net of security is thrown around the island - scientists expecting to find



a large meteorite are shocked to discover that what they have is an artifact, a spaceship of huge proportions and unknown design. Further investigations reveal that the ship was built on a massive scale: the crew must have averaged eighteen metres tall.

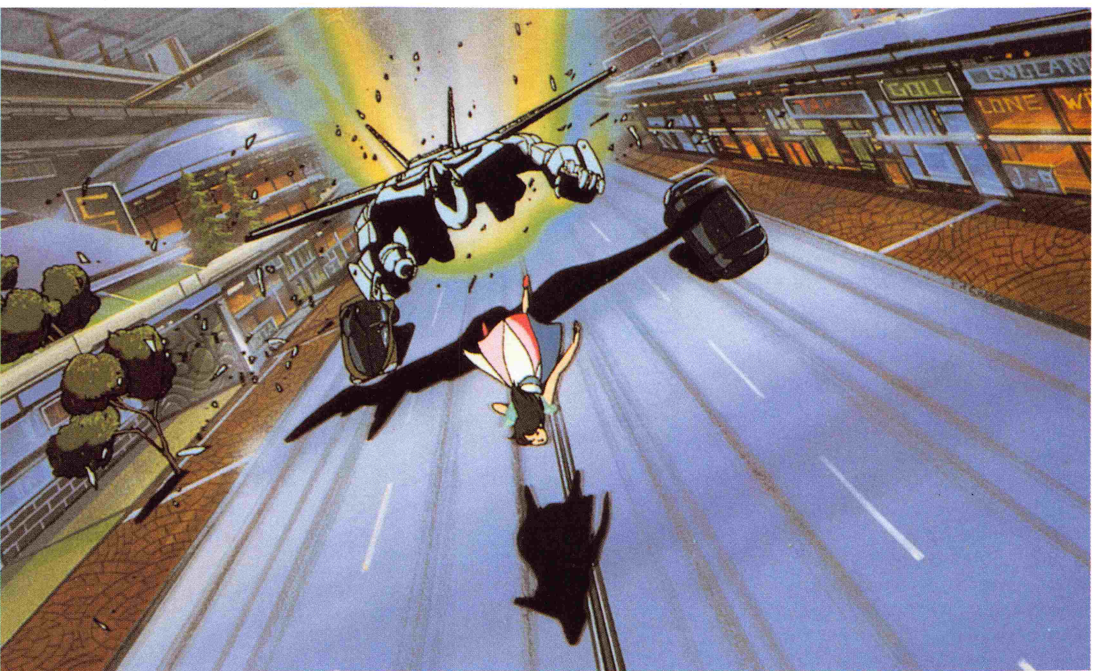
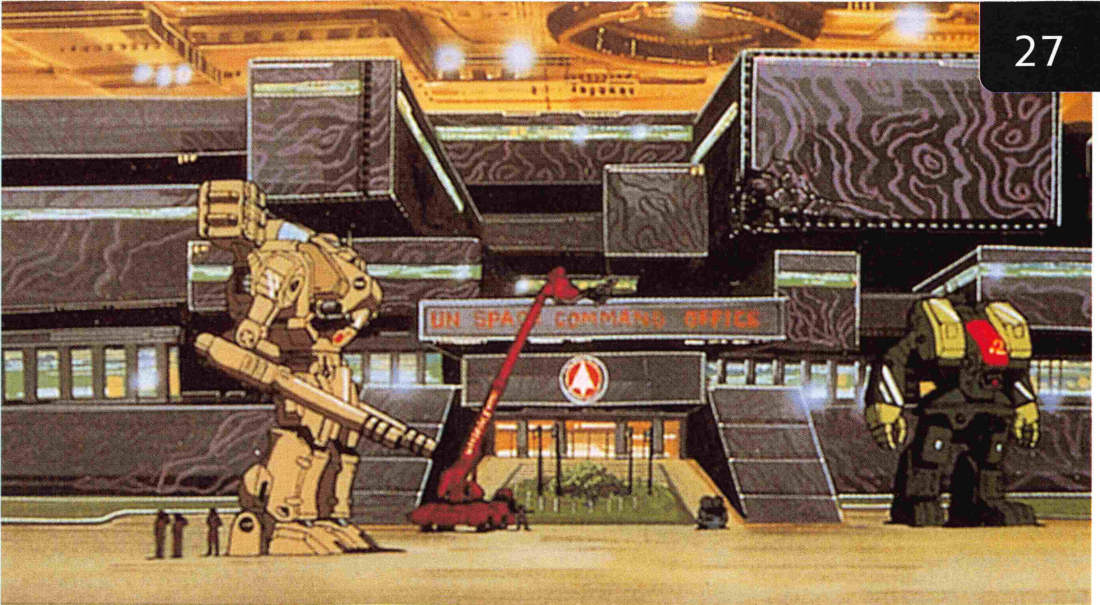
The war falters in the face of massive paranoia. With a new, and horribly powerful enemy to consider, the world's nations unite in both research of the spaceship, and a series of 'anti-giant' weapons. Ten years later, the spaceship stands reconstructed using the best of Earth's technologies. A small city has grown around it, to house the technicians and workers who have turned the alien derelict into a functioning vessel, capable of being operated by humans. The ship has been named Super Dimension Fortress Macross, and is now controlled by the UN Spacy (United Nations Space Navy).

On the day of Macross' first test flight, the crew assemble for city-wide celebrations. Captain Bruno J Grobal will command the ship, assisted by his all-female bridge crew - Misa Hayase, Claudia LaSalle, and three enlisted-rating techs; Vanessa, Kim, and Shammie.

A young pilot, Hikaru Ichijo has been invited to the celebrations by his friend, fighter ace Roy Fokker. Ichijo draws Fokker's wrath by buzzing a flypast of Valkyrie fighters, but the pair's banter is interrupted by the arrival of an alien spacefleet in Earth orbit - the giant Zentradi, owners of the space fortress, have returned to claim it back.

The fortress senses danger and acts of its own volition, blasting two alien ships with an awesome energy weapon. The Zentradi - led by the massive Britai Kridanik and his advisor, Exedore Formo - send more vessels into the fray, and the battle escalates, drawing Ichijo into a dangerous encounter with the enemy. He rescues a young Chinese girl, Lynn Minmay, from an alien attacker. The Macross is ordered to take off, and does so, incurring some damage during the flight. With a vicious battle raging around him, Grobal orders the use of the alien hyper-drive system. The barely-understood device flips the ship to the edges of the solar system, along with the island and much of the surrounding sea! While the population are rescued from their shelters and two naval vessels transmitted with the Macross are attached to the fortress, Grobal is told that the hyperdrive has disappeared, leaving the ship, crew, and its complement of passengers a long journey home under normal engine power.

During the voyage, the Zentradi attack again and again. Ichijo begins a tentative relationship with Lynn Minmay, but the girl is too wrapped up in her new career as a singer to really notice. An unstable love triangle forms between the two and Misa, as Ichijo trains in the military



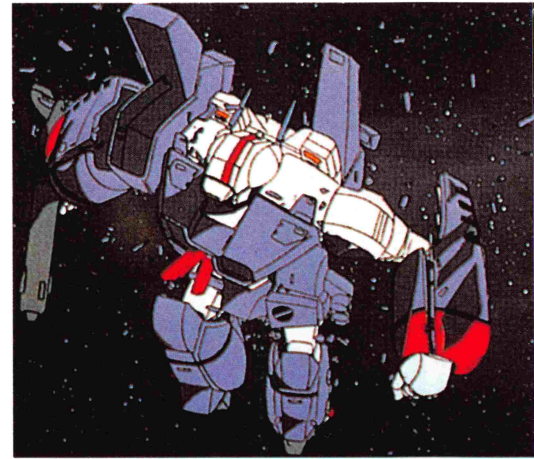
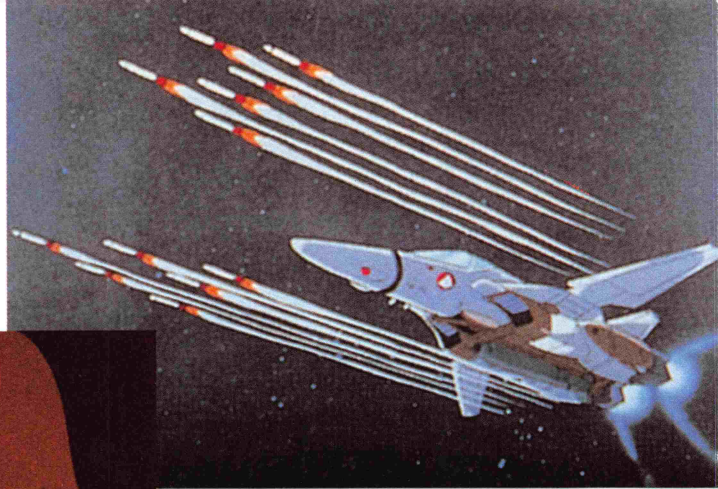
to become a top Valkyrie pilot. Macross finally reaches Earth, but the battle is not over yet. The Zentradi forces are fragmenting, some lured by human culture into shrinking themselves to human size and defecting, others growing more impatient to attack and destroy the fortress. Finally, as Ichijo, Minmay, and Misa resolve their feelings for one another, the crazed Zentradi Kamjin Kravshera launches a desperate attack, destroying himself, the space fortress, and most of the bridge crew in the process, leaving the survivors to rebuild their world. The story was re-told, with some considerable changes and a lot more technical flair, in a 1984 theatrical release entitled *Macross: Ai Oboete Imasuka*. Usually translated as *Macross: Do You Remember Love*, the film boasted some truly superb animation, and was as popular in Japan as the original, despite the liberties taken with the storyline. It was seen as another way of looking at the Macross story, rather than any kind of sequel, and in the story arc (connecting *Macross*, *Macross II*, *Macross Plus* and *Macross 7*), it has been designated a feature film made in the Macross universe in 2031, re-telling history in a format that would be popular with movie-goers!

In 1985, Shogakukan commissioned an English translation of *Macross: Ai Oboete Imasuka* for educational purposes (Ken-Ichi Sonoda's *Gallforce: Eternal Story* was given its English dub in the same way). It was re-titled *Super Space Fortress Macross*, and was finally released in North America in 1987, where it was shorn of 18 minutes of footage and retitled (again) *Clash of the Bionoids*.

Even by this time, *Macross* had lost none of its popularity. Unlike most shows, where the merchandise is gone from the shelves as soon as the animation leaves the screen, *Macross* products were still selling. A second spin-off video was produced in 1986 - a 30-minute music video called *Macross Flashback: 2012*. It was essentially a Lynn Minmay concert video, comprising of 22 minutes of footage from the series and the movie, plus images from various *Macross* books, all edited together and set to music from the series. Eight minutes of new animation was added, showing the characters' lives after the war had ended, and some scenes that had been cut from *Ai Oboete Imasuka*. With that, it was felt that the story of the space fortress *Macross* and its crew had reached a logical conclusion. It would be six years before the saga would resurface. However, two years previously in America, a company called *Harmony Gold* had acquired the rights to the *Macross* series. The space fortress and its human cargo had another audience to captivate. The story was only just beginning.

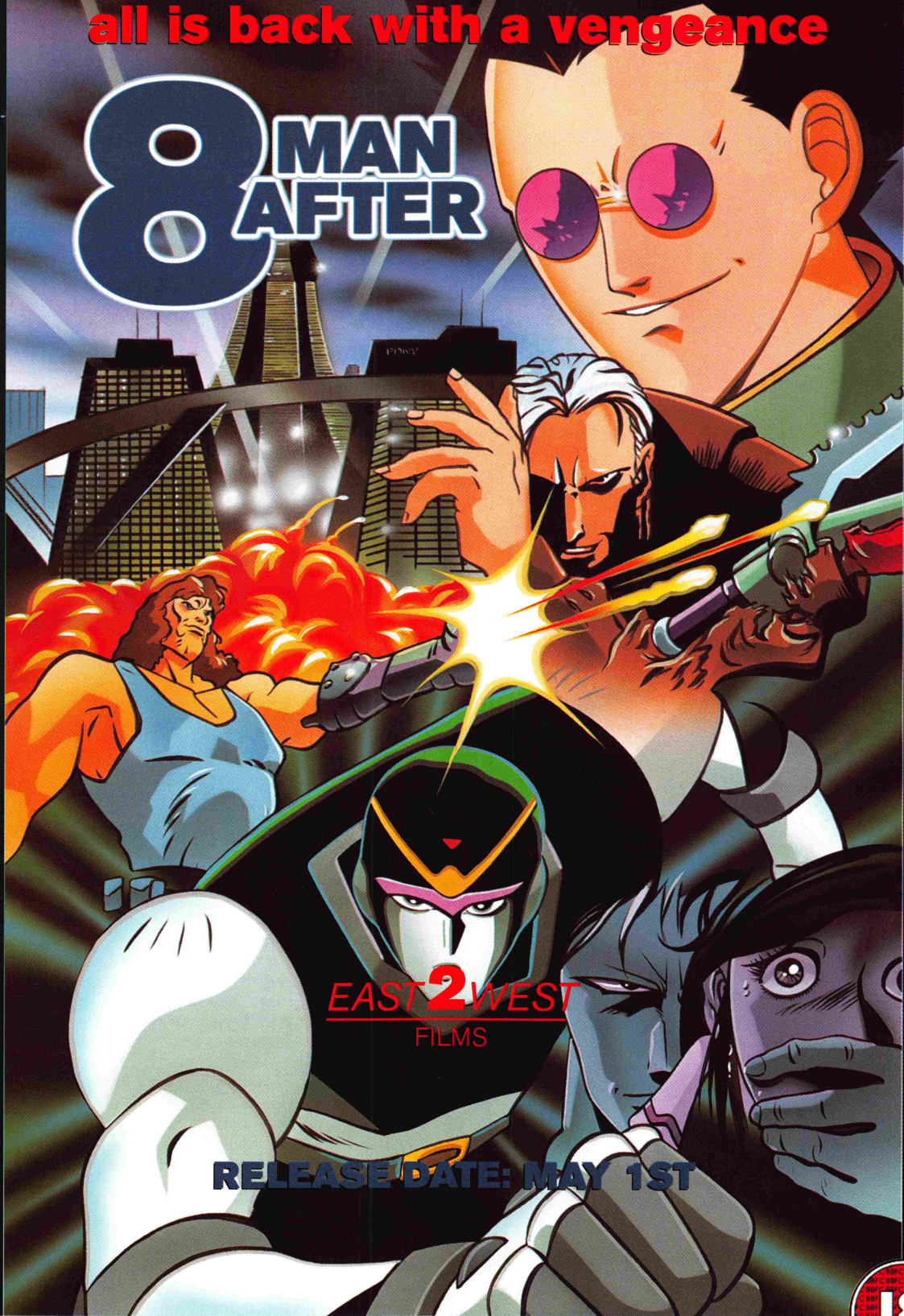
continued on page 44

The television version:
 Top right: Valkyrie fighter
 Centre left: Misa in pensive mood
 Centre right: Armoured battroid
 Bottom: Hikaru and Minmay with SDF1 in Earth orbit



The cyborg cop who started it all is back with a vengeance

8 MAN AFTER



EAST 2 WEST
FILMS

RELEASE DATE: MAY 1ST



GO NAGAI presents
The adventures of

KEKKOU KAMEN

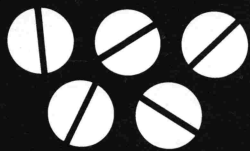
RELEASE DATE:
MAY 29



TAKES THE 'S' OUT OF SUPERHERO AND PUTS IT INTO SEX!



TARGET: LOCK ON!



PATLABOR

THE MOBILE POLICE



As PATLABOR the movie comes to Britain, HELEN MCCARTHY revisits ANIME UK's first-ever lead feature article

The winter of 1991; cold, dark days, AKIRA making waves at the video counters, and an extremely naive but very hopeful new editor foot-slogging round London's sf and comic shops, selling copies of the first UK magazine devoted to Japanese animation (out of a FORBIDDEN PLANET carrier-bag!) What's on the cover? MOBILE POLICE PATLABOR.

Will Overton's introduction to my feature said it all: "What's it like to be pulled over for speeding by a thirty-foot robot wielding a six-foot electrified truncheon, piloted by the cutest little redhead you ever saw? What do you do when a robot runs amok on a building site with a drunk at the controls? All part of a normal day on the streets of Tokyo in 1998." PATLABOR is a cop show, pure and simple, with all the flexibility, range and depth of the genre. But it's a cop show that looks at the reality of contemporary urban life and kicks it just far enough into the future for us to see the massive Ingrams on our own city streets, not as an sf writer's dream but as a solid, sober possibility.

This feeling of immediacy, of reality, was one of the creators' main aims. Taking a leaf from the book of SUPERMARIONATION creators Gerry and Sylvia Anderson, who set their future-drama series UFO just over a decade ahead of its screening date, they gambled on predicting a future their viewers would live to see. The risks of that move are self-evident, but the rewards are instantly available. Your audience can feel close to these people, these situations, and see echoes of their own life there; yet you can postulate actions and consequences at a safe enough distance for everyone to feel reasonably comfortable. You can have fun with all the possibilities of future technology, yet still retain beloved, familiar elements of the past and present.

PATLABOR was conceived in 1983, when Masami Yuuki, an anime fan and veteran of 'aniparo' (animation parody) comics, first began writing his 'pet project'. It moved closer to birth in April 1988 when the HEADGEAR team got together to produce the anime version of his manga, which had just started appearing in SHONEN SUNDAY magazine. HEADGEAR is one of anime's most formidable creative teams. Director Mamoru Oshii has worked on a huge range of projects from ANGEL'S EGG and URUSEI YATSURA to his current assignment directing GHOST IN THE SHELL; his GHOST writer Kazumari Ito has scripted for many anime greats including CREAMY MAMI and MAISON IKKOKU. Ito's wife Akemi

Takada (see interview in ANIME UK #17), who has designed characters for hit shows including the Takahashi series and CAPRICIOUS ORANGE ROAD, worked with him on CREAMY MAMI. Mecha expertise is provided by Yukata Izubuchi, creator of heavy metal for such leg-ends as AURA BATTLER DUNBINE and CHAR'S COUNTERATTACK.

The group's undeniable talent and impeccable industry connections guaranteed PATLABOR a flying start, not easy to achieve in the late eighties. Anime was in something of a slump, declining from its dramatic popularity of five years earlier. It was increasingly difficult for young animators to find sponsors for new TV shows; the mighty BANDAI and other sponsors insisted that new TV had to have great merchandising potential and almost castiron, wide-spectrum audience appeal. With sponsorship for the expense of producing a weekly TV show harder and harder to come by, many of the most creative people in the anime industry turned to the growing OAV market. New ideas that were too risky or niche oriented for TV, or older shows which were no longer considered capable of recouping their TV production costs, could find an audience on video without breaking production or airtime budgets.

PATLABOR went one better, and stood the industry on its head in the process. It was so outrageously, undeniably popular that even BANDAI couldn't ignore it, and made the leap from video to film to TV series, proving conclusively that TV exposure isn't the be-all and end-all of the marketing mix for success. To put this huge success into context, the only other OAV to have gone on to its own TV series, Pioneer's TENCHI MUYO! RYO OH KI, didn't appear until five years later.

The manga's success started the buzz; the first collected volume sold 300,000 copies. From September 1988 NEWTYPE magazine threw its not inconsiderable weight behind the new OAV series, and the first OAV sold 50,000 units within a very short time from release. It was only a year before PATLABOR THE MOVIE hit the screens, and the TV series followed soon after, the huge success of PATLABOR merchandising and in particular garage kit company Kaiyodo's PATLABOR line finally having made toy giant BANDAI sit up and take notice. If PATLABOR had been big before, it rapidly assumed epic proportions. It held its place at the top of the anime TV ratings until the spring of 1991, finally being dislodged by CHIBI MARUKO-CHAN, and still remains popular.

Why was it so successful? To begin with, it draws on the huge popularity of the 'team show' concept. Its

individual characters are attractive and distinctive enough to appeal to today's less conformist young Japanese, but rely on their colleagues for support and success. The section house of SVD2 becomes almost a family home, with the team functioning as an extended family. It also echoes the American cop shows so fashionable on TV in the 80s, and what's fashionable in America is usually taken up in some form by Japanese youth. Most importantly, it has plenty of humour, from the inherent wry laughter familiar to copshow aficionados to sheer slapstick. (There's a wonderful episode in which an albino alligator is prowling the sewers of Tokyo, giving rise to a couple of chase sequences which are pure Keystone Kops.)

The other major factor in its popularity is Japan's technophilia. Set in Tokyo in 1998 and taking possible technology as its background, PATLABOR created a convincing picture of what life could be like in the city in the late 90s. It's also a reassuring picture. The advances in technology outlined in the series are available to the bad guys as well as the good, and there are still problems like immigration, overcrowding and gangster activity, but the police and authorities are more or less keeping up; Tokyo is a sprawling metropolis but still set in beautiful countryside; despite pollution, Tokyo Bay is blue and sparkling; girls are still pretty; people are still mostly pleasant to each other. It's the reverse of AKIRA's urban-decay scenario; technology is bringing long-term benefits as well as problems. In its upbeat, positive viewpoint and welcoming attitude to technology, the series is strikingly reminiscent of Gerry and Sylvia Anderson's THUNDERBIRDS, which convinced a whole generation of 60s children that the future was going to be F.A.B.

THE SCENARIO

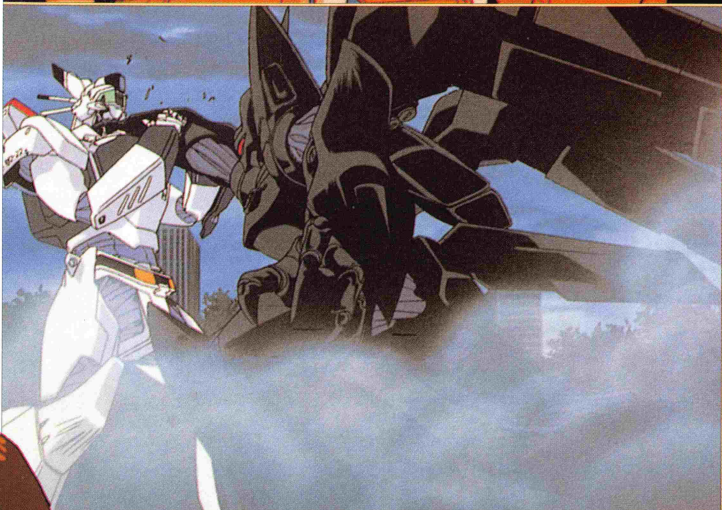
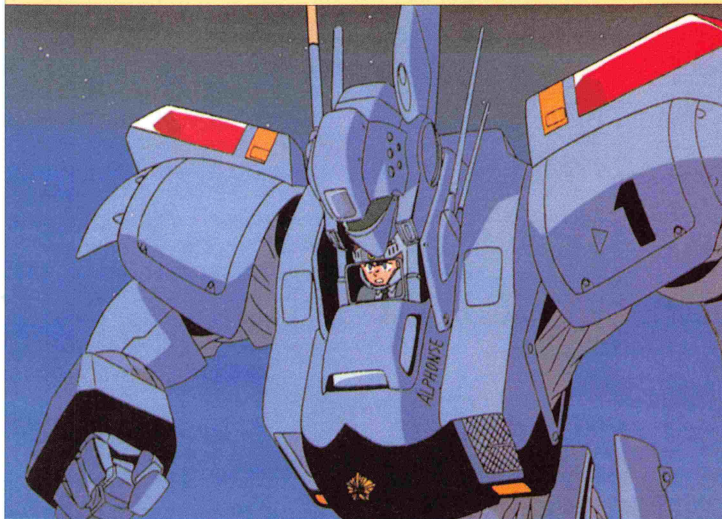
In the early 1990s the greenhouse effect began to cause a serious rise in sea level, the effects of which were felt all over the world, but especially in coastal cities, where the threat of flooding put large populations and the infrastructure of trade and industry at risk. Tokyo's position in a lowlying bay made it one of the most vulnerable cities, and taking their cue from San Francisco's solution Tokyo city planners began a radical attempt to solve the problem: the BABYLON PROJECT, a system of dams and embankments to hold back the steadily rising waters and cut off Tokyo Bay from the ocean, combined with land drainage and infill projects to relieve congestion in metropolitan Tokyo with its rapidly expanding population.

The huge scale of the project meant that a new approach to construction

technology was required; human labour alone would be unable to beat the rising waters. Using existing electronic, hydraulic and robotic technology, engineering firms developed huge exoskeletons called LABORS - a very appropriate name, considering that the word ROBOT was coined by the Czech playwright Karel Kapek from the Czech word for labourer. Essentially no more difficult to operate than a truck, needing no expensive skilled workers or hours of training, these 'labors' could carry loads of several tonnes and perform a wide variety of tasks. Their simplicity and usefulness soon made them as commonplace a sight in Tokyo and other major cities as trucks and cranes.

However, this new tool brought its own problems. A drunk or disaffected worker in a labor could cause millions of yen worth of damage in minutes, criminals and terrorists could steal labor, and industrial espionage gained a whole new urgency for engineering firms. By 1995 the Tokyo Metropolitan Police Department decided to keep peace on the streets with their own labor force, in units known as Patrol Labors - patlabors for short. Competition for the lucrative supply of labors was fierce and companies like Hiishi, Manabe Heavy Industries and Schaft Enterprises were in the running, but Shinohara Heavy Industries was selected. In 1996 the MPL-96 'Asuka' was put into service, though Manabe did manage to get a slice of the action in November 1997 with their MPL-97S 'Python', specially produced for anti-riot action. In 1998 the now-obsolete Asuka was replaced by the AV-98 Ingram, the most manoeuvrable high-performance labor made to date. And this is where the action of MOBILE POLICE PATLABOR begins.

From PATLABOR ON TV, top to bottom : Noa and Alphonse in action; Shinshi, Yamazaki, Izumi and Goto; Ingram vs Griffon; Noa Izumi





CHARACTERS

NOA IZUMI - determined to be a successful police officer despite opposition from her father, Noa is cute, charming and very determined, with a hot temper to match her red hair and a stubborn streak a mile wide. Pilot or 'forward' of Ingram No. 1, which she names ALPHONSE after her pet dog, she is devoted to her mecha to a degree that sometimes seems childish. She has a deep friendship (and maybe more) for Asuma Shinohara, her field controller. Despite her father's opposition to her chosen career she still goes home (to Toma Kumae, Hokkaido) when not on duty. Mina Tominaga provides her voice

ASUMA SHINOHARA - the son of Shinohara Heavy Industries' president, field controller or 'backup' of the no. 1 Ingram team, he is also in conflict with his father over his career - daddy tricked him into enlisting and had him assigned to the Special Vehicle Division section 2, seemingly out of spite and because of Asuma's constant opposition to the military and the Babylon Project, both of which Shinohara Senior admires. Maybe this is why he and Noa become good friends. He's tall, dark and goodlooking, and lives in Tokyo. His voice actor is Toshio Furukawa.

KIICHI GOTO - thin, gangling and with a cigarette permanently dangling from his lower lip, the Captain of SVD2 is so laid-back he's almost horizontal; but his air of total detachment from reality masks a razor-sharp mind and vast experience of police work. He's a good commander who treats his team like bright but excitable children and is regarded by them with affectionate respect. He cherishes dreams of romance with his colleague Captain Nagumo, but it's a long, slow process! Ryusuke Obashi provides his voice.

SHINOBU NAGUMO - the leader of SVD1 is a wellbred, highly-educated young woman who is very conscious of her social and professional rank. One problem in Goto's pursuit of her is that, to begin with, she considers him inferior, and is traditionally-minded enough for that to matter! An excellent officer, her reserved manner and efficiency can make her appear cold at first, and she takes time to warm to the antics of SVD2's wackier members. Ryoko Sakakibara is her voice actress.

CLANCY KANUKA - another high-powered lady, Clancy comes to SVD2 from New York's Metropolitan Police, where she was chief of the Investigation section; when she first joins SVD2 a certain rivalry develops between her and Noa. Intelligent, resourceful and brave, she's also sometimes arrogant and impatient. Third-generation Japanese (her family come from Oahu, Hawaii), her background is wealthy and privileged. She's a mean labor pilot and a splendid swordswoman too. Haruka Inoue is her voice actress.

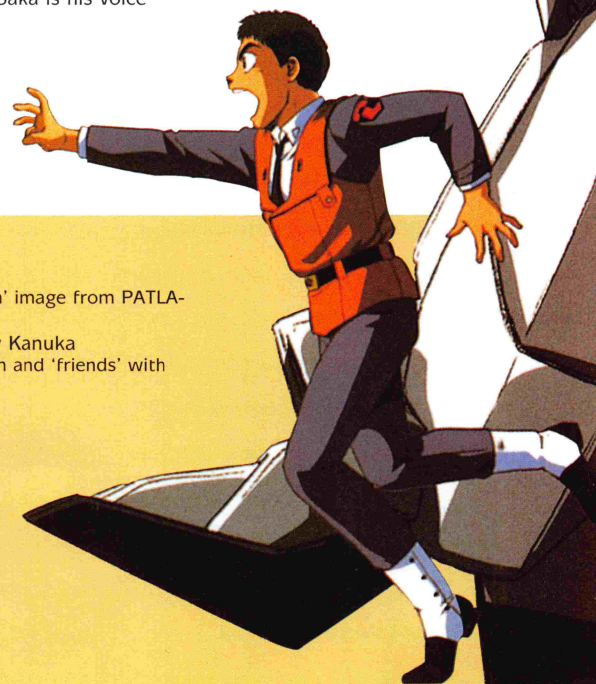
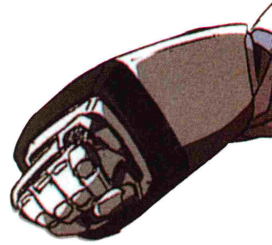
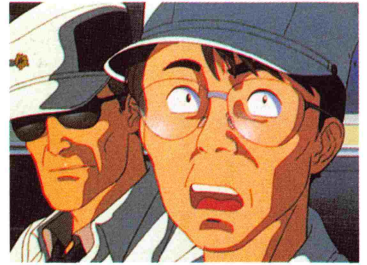
ISAO OTA - forward of SVD2's No. 2 Ingram team, loud, reckless, triggerhappy and intolerant, he respects only two things - justice and heavy weaponry. His favourite weapon is the riot shotgun, which accords with his belief that there's no such thing as overkill. His old-fashioned pride is easily wounded and gets him into situations he can't handle. His voice is provided by Togo Ikemizu.

MIKIYASU SHINSHI - is Ota's backup and the only married member of SVD2, frequently seen 'reporting in' to his demanding young wife by telephone. Harried by both his partner and his spouse, Shinshi is a gentle soul who explodes only on very, very rare occasions - but when he does, take cover! In between his isolated bouts of psychotic rage he does his best to curb Ota's triggerhappy excesses. His voice actor is Kazunari Nimata.

HIROMI YAMAZAKI - reared by his mother on Okinawa after his father's early death, this gentle giant is far too big to fit into an Ingram cockpit and is therefore confined to a support role, driving one of the control cars or transport platforms. He is a simple soul who loves to tend the section's hens and vegetable garden and rarely has much to say, but when he does think something is important enough to sound off about, everyone listens! Daisuke Kyori speaks those rare lines.

SEITARO SAKAKI - Section 2's chief mechanic is a veteran engineer who reserves all his affection for his beloved labors. Laconic by nature, he still likes to give advice based on his many past experiences. He loves tinkering with new ideas and solutions to engineering problems and thinks back to the 'good old days' when he was one of the prime movers of labor development engineering. Osamu Saka is his voice actor.

SHIGEO SHIBA - Known to his colleagues as 'Shige', he's an excitable young man with a wildly inventive brain and a passion for new ideas. He spent four months perfecting the riot shotgun for the Ingram, now Ota's favourite toy. He's also a gifted computer programmer with a wacky sense of humour. Coincidentally, his voice actor is Shigeru Chiba!



Top left, 'eyecatch' image from PATLABOR ON TV

Top right, Clancy Kanuka
Main pic, the team and 'friends' with Alphonse

PATLABOR



MOBILE POLICE PATLABOR: 1999 TOKYO WAR (PATLABOR THE MOVIE)

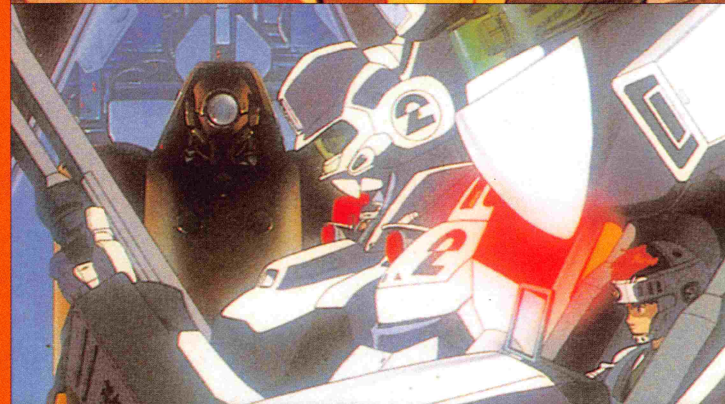
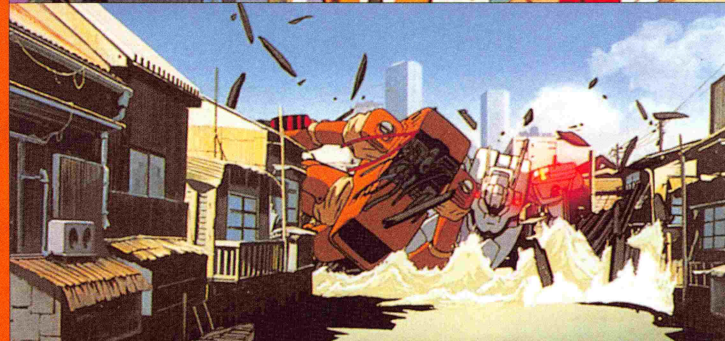
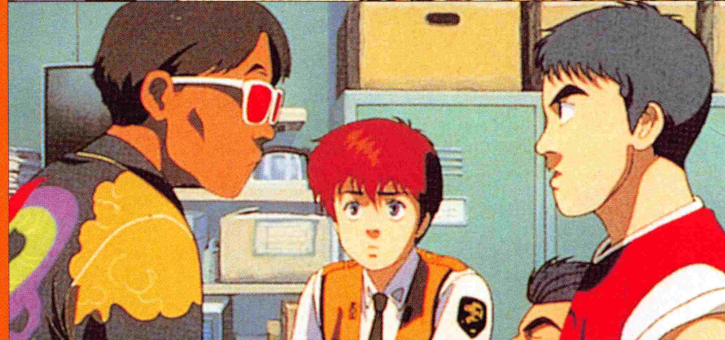
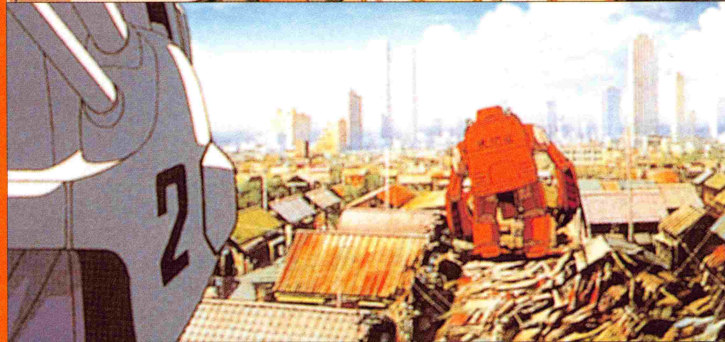
SYNOPSIS

A man releases a bird, then jumps into Tokyo Bay, ignoring the pleas of rescuers.

The Japanese Self Defense Force intercept a rogue labor, then discover there was no-one in the cockpit. The Babylon Project is about to be exposed to the ultimate threat ...

'The Ark' is the maintenance platform for the Babylon Project's 3,600 labors. (This is about 40% of the total number of labors working in the Tokyo area.) About 80% of them have already been fitted with Shinohara's new HOS system, which is being sold on the claim that it increases labor productivity by 30%. Shigeo Shiba, currently in New York helping set up the NYPD's Patlabor division with Clancy Kanuka as its Captain, is worried about HOS and has asked Nagumo to check the system very carefully.

As the team become more concerned about HOS and there is more evidence of labors going rogue and an increase in labor crime, Goto and Asuma start to investigate further. Asuma finds that all the problems were caused by labors equipped with HOS, and the trouble only started after HOS was installed. He is shocked to learn that the designer of the system, Eiji Hoba, a brilliant man who got his degree at MIT, has committed suicide by jumping into Tokyo Bay; all his personal records have been destroyed.



PATLABOR THE MOVIE

The mystery deepens; it seems Hoba was a genius with a twisted sense of humour, who has left faint traces of his deeds to challenge the police, but no clear leads. His master copy of HOS is protected; inserted into a computer, it causes it to go rogue and print out the word 'BABEL' over and over again... In all the confusion, Noa makes an accidental remark which leads Asuma to the discovery of one possible trigger for the virus - sound frequencies at certain levels. Detectives at Hoba's house find a number of empty birdcages and a Biblical phrase in English carved on the wall. His nickname at MIT was 'EHOBA' - Jehovah slightly mispronounced - and the writing on the wall, 'BABEL' on the computer screen and his suicide from the Ark all point to a Biblical connection. But what?

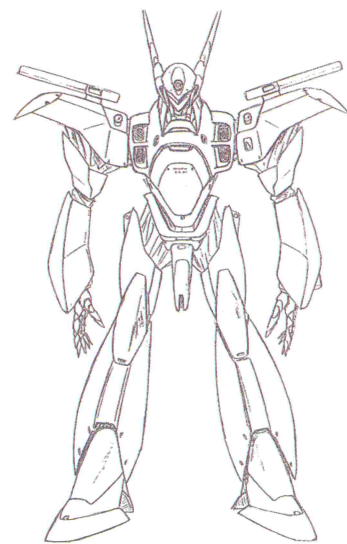
Shige and Asuma are working on computer simulations and come to the conclusion that, with sound vibration and resonance in a hollow-multi-layer construction like the Ark - a windspeed of 40 metres per second would trigger the system virus and cause all labors receiving the frequency to riot. As a typhoon approaches Tokyo, Hoba's strange game is played out...

The power of this story lies in its intelligence and depth. The consequences of one brilliant man's collapse into madness put a whole city in danger, and the action arises from that danger and the reaction of the characters. Many so-called 'action films' lack the logical structure which scriptwriter Ito has locked into his work, and are much the weaker for it. This PATLABOR is darker in tone and grimmer in outlook than the first OAV series, and there is much less character exposition and development in the movie - quite simply because, for the intended Japanese audience, all that work has already been done with the manga and OAVs. They know Noa & Co, know what to expect of them, and can simply let the story work out its convolutions as the characters try to get inside Hoba's brain before time runs out. From this point, PATLABOR develops through a TV series, a further OAV series, more TV, another film and even a concert tour video. The dream, like Hoba's birds, had spread its wings. It still had a long way to fly.

STAFF

Planning and Story	HEADGEAR
Conceptual Work	Masami Yuuki
Screenplay	Kazumori Ito
Chara Design	Akemi Takada
Mecha Design	Yutaka Izubuchi
Direction	Sawai Koji
Animation Supervisor	Kazuchika Ise
Art	Atsuyoshi Ogura
Music	Kenji Kawai
Producers	Unosawa Noburo Tadashi Kubo
Director	Mamoru Oshii

© HEADGEAR/Emotion/TFC 1989, 120 min.



AV-98 INGRAM

Manufacturer : Shinohara Heavy Industries (Hachioji factory)
Roll-out April 1998
Use Against labor crime
Height 8.02metres
Width 4.37 metres
Weight 6.02 tons dry/
 6.62 tons full load
Maximum Weightlifting Capacity 2.4 tons
Standard Equipment: 37mm revolver (6 rounds), 90mm 'riot gun', electric 'stun stick', shield
Minimum Turning Radius 3.90 metres
Colour : white and black

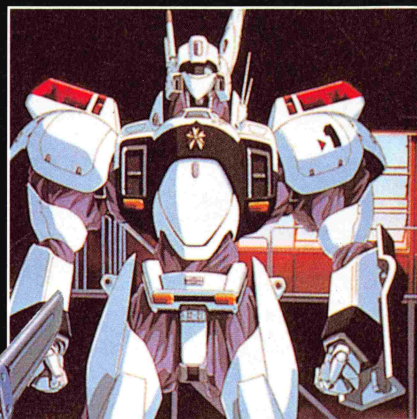
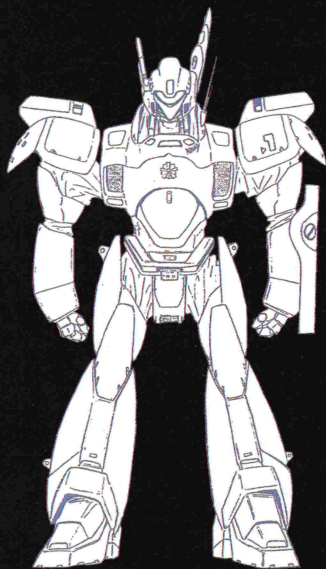
NOTES : the pilot seat can be elevated to allow the pilot to operate the Ingram looking out of a hatch in the neck, using a retractable head-up display. The revolver cannon is stored in a compartment on the outside of the lower leg. The right hand has a hydraulic extension system to reach it. Three types of Ingram are currently in use.

TECHNICAL TERMS

HOS - Hyper Operating System, a Shinohara speciality developed for the AVXO 'Type Zero' Ingram by their chief computer programmer Eiji Hoba. It is an extremely advanced computer system which uses superconductor technology and specially-written programmes to process information much faster than the fastest conventional computer, enabling an exponential increase in response speed and manoeuvrability.

MAXIMUM WEIGHTLIFTING CAPACITY - the greatest weight a labor can lift without rupturing its articulations and frame.
MINIMUM TURNING CIRCLE - the space required for a labor to turn 360°, and therefore one of the parameters for safe operating conditions.

NNS - Neuron Network System, a further development on the HOS but using neurons instead of superconductors. Delivers an even greater increase in response speed and flexibility but has a tendency to overheat, so downtime can be a problem.



AV-98 INGRAM

AV-XO TYPE ZERO

Manufacturer Shinohara Heavy Industries

Roll-out : By the end of 2000 as

AV-O PEACEMAKER

Use Test Type Patrol Labor

Height 8.32 metres

Width 4.51 metres

Weight 6.21 tons dry/
6.68 tons full load

Maximum Weightlifting Capacity
3.2 tons

Standard Equipment: Large shield,
stun stick, HOS system

Minimum Turning Radius

3.2 metres

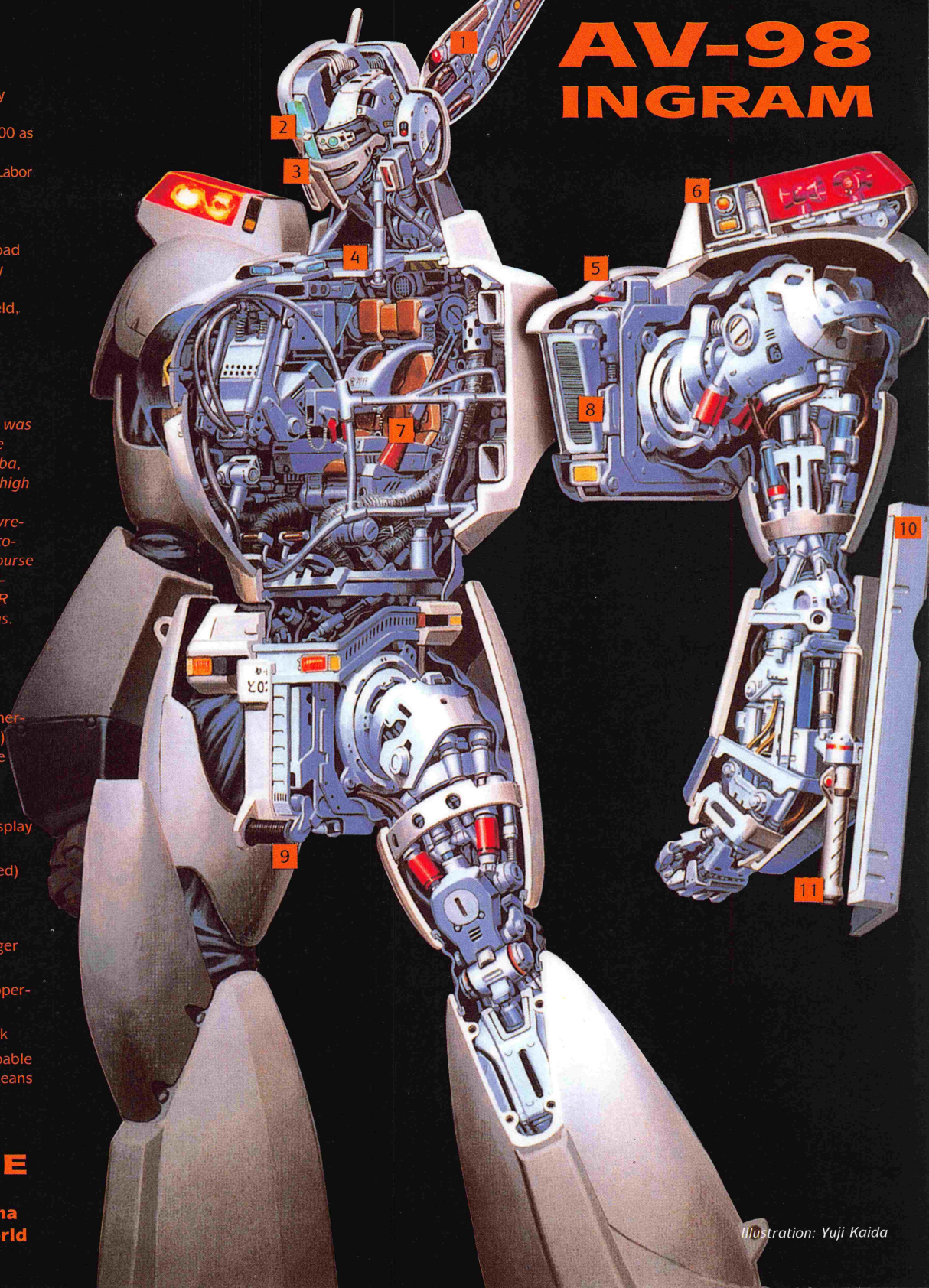
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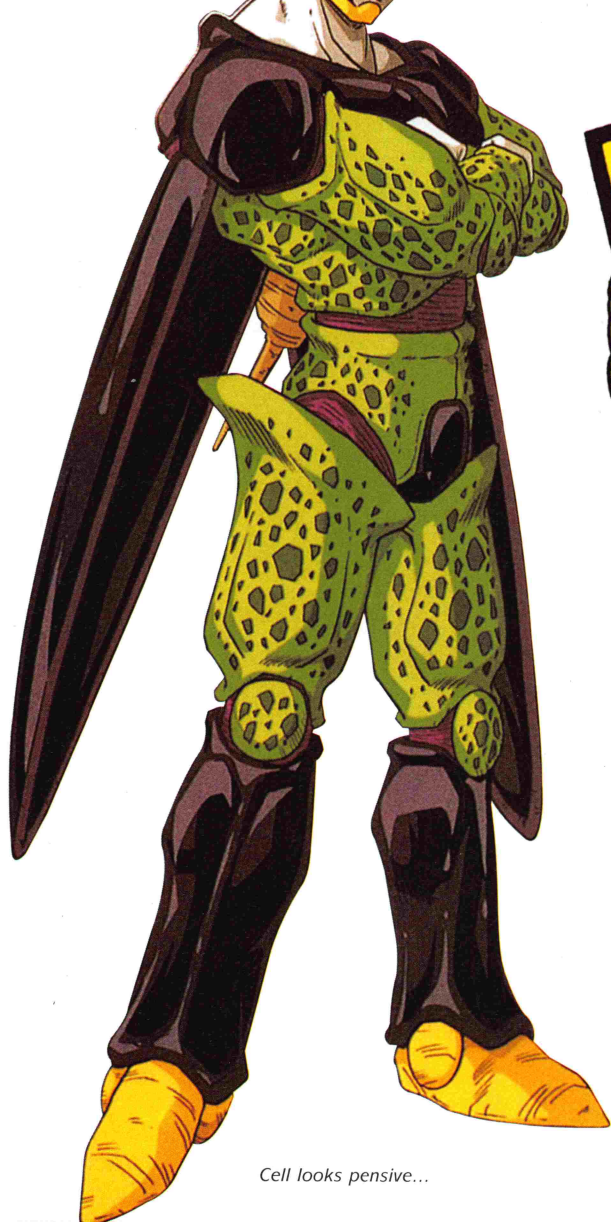
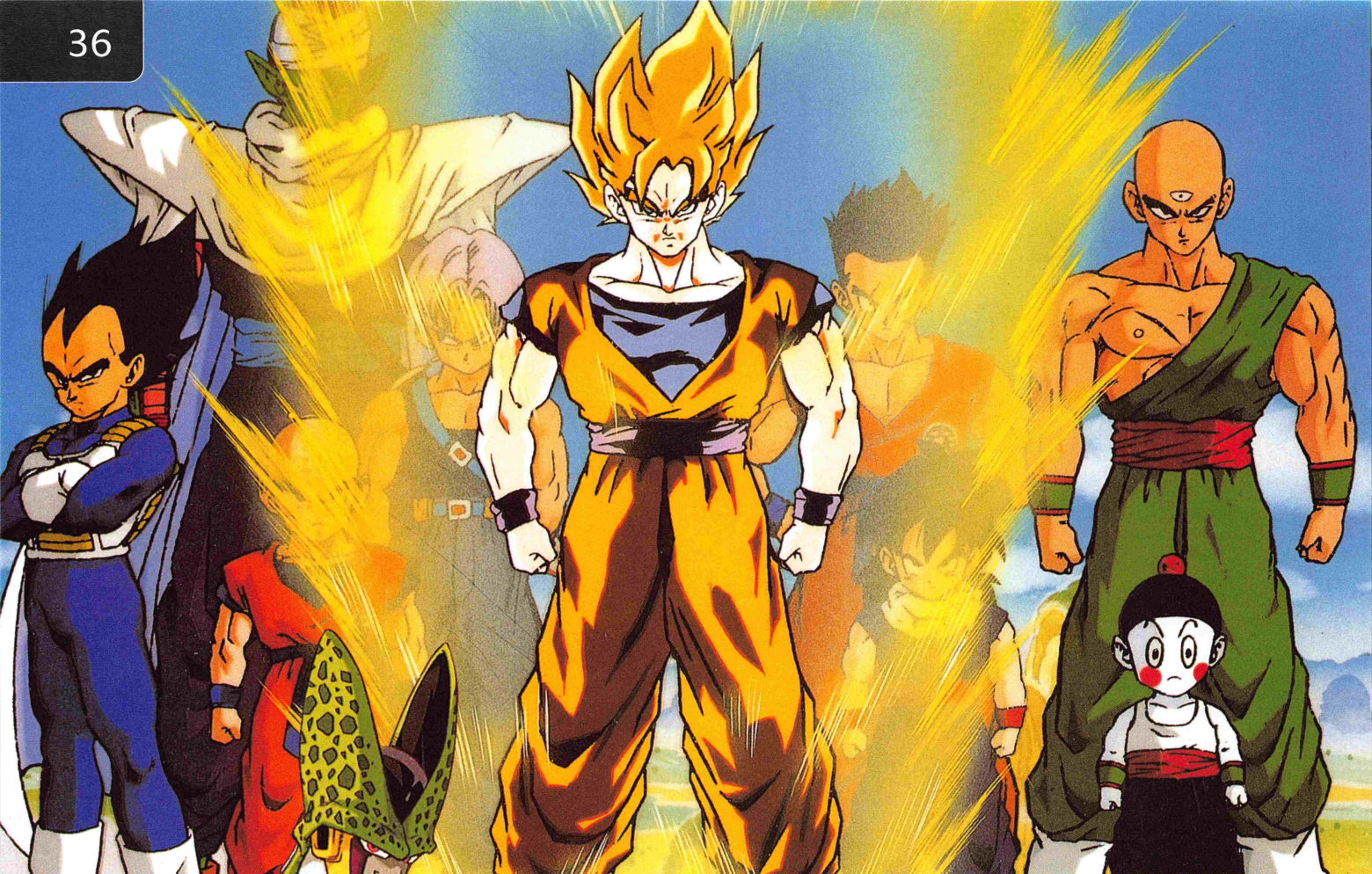
NOTES : This elegant prototype was the first labor equipped with the HOS system designed by Eiji Hoba, which processes information at high speed allowing for much faster movement and greater manoeuvrability than the AV98. As a prototype, it is weaponless, and of course only one exists; the AVO PEACEMAKER and AV-2 CLASHBUSTER are the mass-production versions.

KEY

- 1 Sensor pod
- 2 Sensor cameras (infrared, thermal-imager, night vision etc) behind bulletproof viewpane
- 3 Combat visor for viewpane (lowered)
- 4 Pilot hatch with head-up display (lowered)
- 5 1 of 2 patrol lights (retracted)
- 6 Signal lamp
- 7 Cockpit
- 8 Main hydraulic heat exchanger intake vent
- 9 Winch for rescue/climbing operation
- 10 Shield with loaded stun stick
- 11 Labor stun stick - baton capable of immobilising labors by means of electro-magnetic waves.

NEXT ISSUE
more about
those marvellous mecha
and the PATLABOR world





Cell looks pensive...



Concluding our feature on **AKIRA TORIYAMA's** wildest creation by **PHIL LIPARI** and **MARTIN KING**

DRAGONBALL UNIVERSE : THE REST OF THE STORY ... SO FAR

It's several years after Goku spared Piccolo's life (thus winning his friendship) and married Chi Chi. The couple now have a child named after Goku's grandfather Son Gohan. Then an alien arrives claiming to be Goku's brother Radish (Raditz). He calls Goku Kakarotto and wonders why he hasn't destroyed the world. Since Goku isn't acting like a true Sayajin (Sayaperson, or Sayan) Radish kidnaps Gohan to raise the child in his foul image. Piccolo and Goku form an alliance to stop Radish.

In the ensuing battle, when Goku has a hold on Radish, Piccolo kills

the interloper with an energy attack he had been working on to use against his old rival. Unfortunately, the blast not only goes through Radish but through Goku as well. As Goku dies, Piccolo promises to raise and train Gohan, for two of Radish's friends are heading for Earth bent on vengeance.

Kami-sama takes Goku to heaven in order to seek Kai-O-Sama. The Great King Enam studies the book of the Dead and finds Goku's name absent - our hero was not meant to die yet. While Goku walks the Dragon Path on his quest for Kai-O-sama, Piccolo trains Gohan. Of course Piccolo's training involves throwing Gohan at a mountain. Where most kids would go splat against such an obstacle, Gohan goes straight through it and is unharmed (though the same could

not be said of the mountain). Piccolo (like the audience) is astonished. The night of the first full moon offers another surprise - like his father and all other Sayans, Gohan has a tail and transforms into a giant killer monkey. Piccolo's solution to the problem isn't to cut off his tail (as anyone else would do) but to destroy the moon! It works, as Gohan shrinks back to normal. Only then does Piccolo cut off the tail, like locking the gates of hell after the demons have rushed out ...

Meanwhile, back in heaven, Goku is training on Kai-O-sama's heavy gravity miniplanet. Once he is strong enough, he makes a direct call to Kamesennin to remind him to use the Dragonballs to call him back to life. Kamesennin is caught off guard, for the Turtle Hermit didn't expect to hear from Goku, especially while in the bathroom.

Vegeta and Napa, two fierce Sayans, arrive on earth and level a city by raising a finger. (Talk about giving someone the finger!) The band of friends who have come to face them, and in the ensuing battle several, including Yamcha and Ten Shin Han, die. When Piccolo dies (to

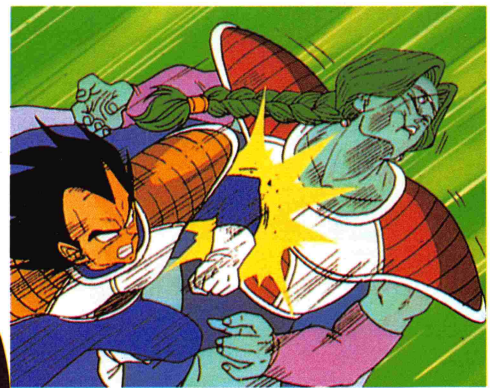
alliance is formed as they team up to get the Dragonballs from Freezer.

Once Goku is back on his feet after the fight, he whisks off in a spaceship invented by Bulma's father to save his son and friends. Goku is destined for a showdown with Freezer, the man who killed his real father, Bardakk. It is also revealed that Vegeta is a prince of the Sayan



a rousing choral theme) Kami-sama vanishes before the eyes of his faithful assistant, Mr. Popo. Goku now arrives on the scene and the battle is very ugly. Napa is killed, but Goku lets Vegeta live - he doesn't like killing and all the survivors are exhausted.

Piccolo's death means that the Dragonballs can't now be used to bring the dead back to life, for Piccolo/Kami-sama were linked to the legendary Dragongod. However Mister Popo tells them that they can go to Kami-sama's homeworld, Namecc, and use that world's Dragonballs. Bulma, Gohan and Krilyn take off in Kami-sama's spaceship, using the password 'Piccolo'. They arrive on Namecc as the despot Freezer is collecting several of the larger Dragonballs and killing a number of Nameccians. Vegeta joins them, and an uneasy



Super Sayajin Son Gohan

HONG KONG 1997...

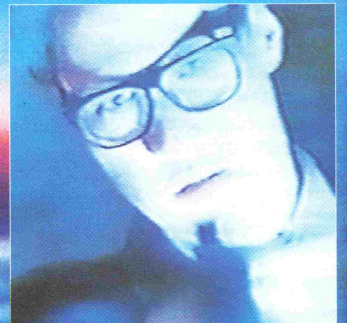
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homeworld, now a dead planet.

Luckily, Freezer can't use the Nameccian Dragonballs he has collected - only a Nameccian can ask for a wish. Gohan befriends a young Nameccian healer called Dende, who gets three wishes; the first is to bring back Piccolo, which also brings back Kami-sama since they are linked. Piccolo then delays Freezer until Goku arrives.

Goku and Freezer slug it out for far too many an episode. It takes Krilyn's death at Freezer's hands and the threat to Earth's safety to turn Goku into a Super Saiyajin, the stuff of legend. Now with golden hair and a golden glow around him, Goku mops the dirt - and the whole landscape - with Freezer. Dende uses his second wish to get everyone but Goku and Freezer off-planet to a safe haven, for the battle is destroying the planet. Holy nuclear martial arts! Of course, Freezer is finally defeated. Back on Earth, they resurrect every dead friend, but the Dragongod can't bring Goku back - because he isn't dead. (Remember?)

One day, a cyborged Freezer arrives on Earth with his father, Lord Cold. Our heroes are mortified that Freezer survived, but then a mysterious figure appears, turns Super Saiyajin, and kills Freezer

with his sword. Super Saiyajin are supposed to be a once-in-a-thousand-year kind of thing, so our heroes are surprised; then he kills Lord Cold and they're practically speechless. Vegeta is really mad; he's prince of the planet Vegeta, and yet not only is he less powerful than Goku - not even a Super Saiyajin - but now there's another

one of them!

The mysterious figure tells them Goku will arrive soon, and when he turns up in a space capsule, the two go off to talk out of earshot of the others. His name is Trunks, and he's come back from the future to warn Goku that in his time, Red Ribbon jinzo ningen (artificial

humans - call them androids) will kill everyone after Goku dies of a mysterious illness. He gives Goku medicine to save his life and then tells our hero that his father is Vegeta and his mother Bulma. This news somewhat shocks the naive Goku.

First our heroes battle two Red Ribbon cyborgs, Dr. Gero (#20) and #19. Trunks arrives and tells them that these androids aren't the ones who will kill them, but since our heroes don't have insight into the future this doesn't sound good to them. After they have finally stooped #19, Dr. Gero retreats to his base and wakens two more cyborgs, #17 and #18. They promptly kill him for both threatening and creating them, wake cyborg #16, and set out on a killing spree. Vegeta and Krilyn meet and fight them; Vegeta's pride is somewhat hurt (as well as his body) and Krilyn is surprised when the cute, deadly blonde #18 kisses him on the cheek instead of attacking him before departing.

Bulma discovers another time machine; to judge from the undergrowth covering it, it has been around for a long time. It's Trunks' time machine, but not the one (or rather, not the when) he arrived in. They discover that Dr. Gero's BioDoomsday monster Cell has stolen Trunks'



Above: Freezer gets upset about something
Below: Freezer's goons strike a Power Rangers pose



time machine from even further into the future and has come back in time, killing and absorbing hundreds upon hundreds of people. By absorbing other beings, Cell will eventually become Perfect and able to destroy the world.

Bulma invents a device to turn the androids off. Cell has already absorbed 17 and is about to absorb 18, but even while he looms overhead, Krilyn can't bring himself to kill 18; instead of turning her off, he turns off the device in front of her. Cell promptly seizes his chance and absorbs her.

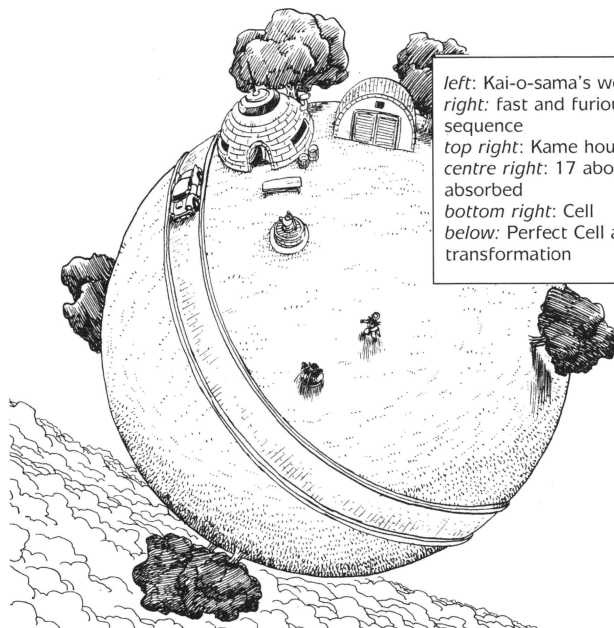
Cell now sets up the Cell Game, his own version of the Budokai. He wants to prove to the world that he is the most powerful creature alive and watch the humans tremble in fear; he likes the look on Trunks' face when he tells him of this plan and wants to see it again.

Mr. Satan, world champion wrestler, is the first challenger to arrive. No contest; Cell sends him flying into a mountain. When Goku and the others arrive the fight gets even uglier than usual; it includes Cell Juniors, childlike versions of Cell to face each of our heroes. Gohan puts up a good fight that forces Cell to spit up 18. (Talk about gross sights!) Since he is no longer Perfect, and being a sore loser, the doomsday monster decides to blow up and destroy the world anyway. But before he can expand enough to blow up, Goku says goodbye to everyone and teleports him to Kai-O-sama's worldlet.

After that small world in Heaven is destroyed, Kai-O-sama complains to Goku that he's never been dead before; the cockroach-like God is a bit annoyed. However, part of Cell has survived and regrows to his Perfect self, becoming more powerful than before. Gohan eventually vaporizes Cell and our heroes leave the battlefield. Mr. Satan stands up at last, and a reporter asks him what happened to Cell. Mr. Satan says he defeated Cell with one perfect chop, and he is hailed as a hero.

Meanwhile, Goku doesn't want to come back to life, so he spends his time in heaven's version of a Budokai, presided over by the ever-so-cool Dai-Kai-O-sama.

Some seven years later, Gohan is a highschool student in the same class as Videl, Mr. Satan's daughter. He has a young brother, Goten, conceived just before the Cell Game when Goku was in Super Sayajin form. To keep his identity a secret after foiling bank robbers, Goha has adopted a superhero costume and calls himself Great Sayaman. The next day in class, the kids are talking about this new hero "Great Tireman". "That's SAYAman!" Gohan



left: Kai-o-sama's worldlet
right: fast and furious action sequence
top right: Kame house
centre right: 17 about to be absorbed
bottom right: Cell
below: Perfect Cell after transformation



responds, then shuts up as everyone stares at him. Like father, like son as far as brains are concerned.

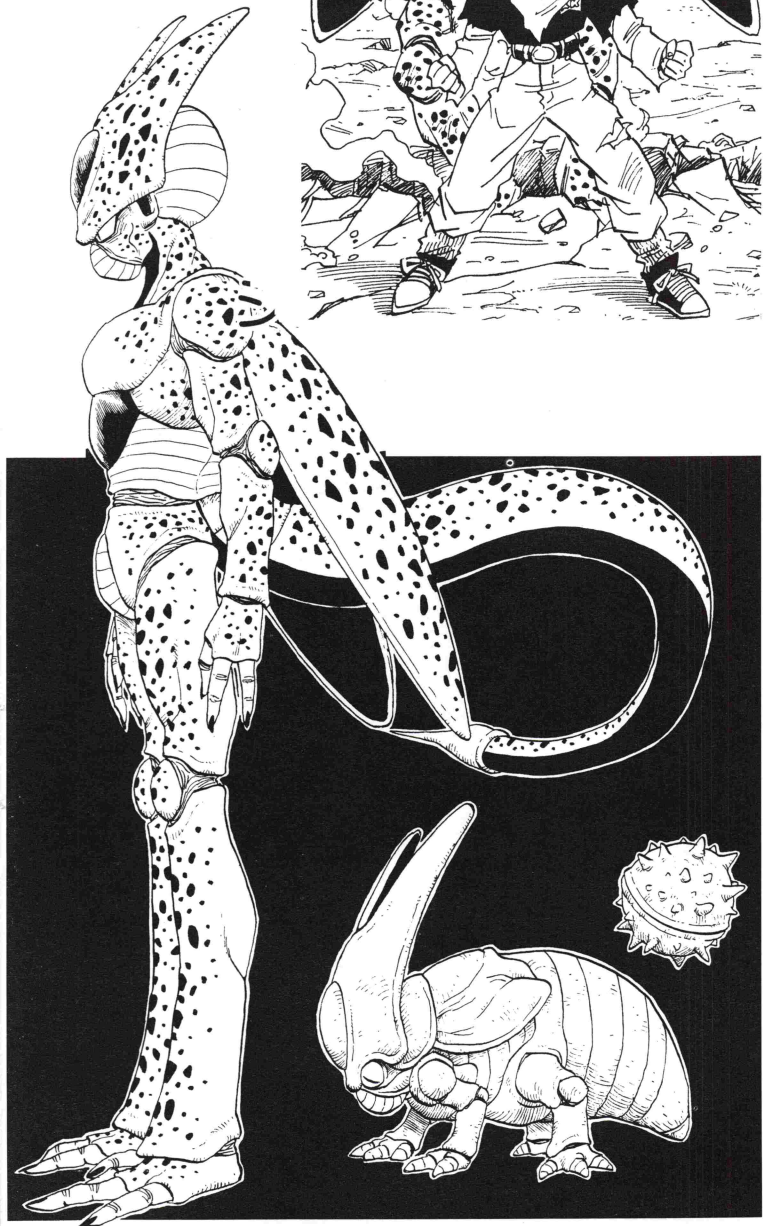
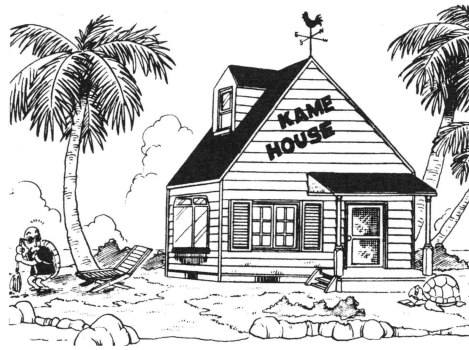
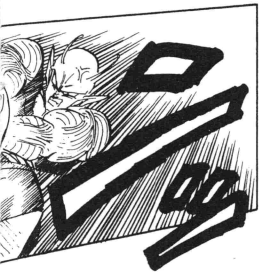
Of course it doesn't take Videl long to figure out Gohan's identity, and she 'asks' him to train her - if he wants his identity kept a secret... So Gohan trains Videl how to focus her chi (living energy - the Force from STAR WARS would be a crude analogy) and to fly.

Meanwhile, Vegeta is training little Trunks in a heavy gravity room and is shocked at how easily his son becomes Super Sayajin in order to move about. Vegeta comments, "It's Super Sayajin bargain sale!"

Gohan is pleased to learn that his good old dad will be back for the next Budokai, but, at the event, people wonder why he has a halo. "I'm dead," is Goku's reply. Meanwhile Piccolo is destroying all the cameras to keep Gohan's identity a secret. Mr. Satan gets really worried when he sees the characters who really killed Cell - his reputation could be ruined.

Piccolo gets really worried, however, when Kai-O-Shin-sama arrives as one of the Budokai contestants. This being is apparently above Dai-Kai-O-sama in the pantheon of wacky gods in this bizarre universe, and this upsets the usually proud and aloof Piccolo. And the two contestants with the 'M' on their foreheads appear to have been taken over by something or someone. This is the reason why Kai-O-Shin-sama is here. It turns out that the powerful demon Babidei is trying to get enough power to create another Majin in order to get revenge against Kai-O-Shin-sama for the previous Kai-O-Shin-sama's defeat of his father. Something big is going on, and it can be found in the latest action-packed episodes of DRAGONBALL Z.





PLACES OF INTEREST WITHIN THE DRAGONBALL WORLD

PAOZU MOUNTAIN

Goku's family lives in a small house in the country surrounded by beautiful round mountains, like those in a Chinese painting. Since Gohan can fly or use KINTO, the magic cloud, there's no problem with travelling the distance to his high school.

FRAIPAN MOUNTAIN (Frypan Mountain!)

Chi Chi and her father Gyuma-O (King Beef) lived here when Goku first met them towards the start of this madcap adventure.

KAME HOUSE : Kamesennin's house is on a small island, which usually keeps women safe from his lechery; but then, he is the turtle hermit, and turtles can swim ...

TENKA-ICHI-BUDOKAI : The yearly location for the world's best martial arts tournament.

CAPSULE CORPORATION : Bulma's father PROFESSOR BRIEF is head of this company specializing in technological breakthroughs. As you'd expect its HQ is suitably unusual.

PILAF'S KYOUDEN : Pilaf's castle headquarters, where Bulma and friends first find out that her body-guard Goku can transform into a giant ape whenever the moon is full.

MUSCLE TOWER : The Red Ribbon base where Goku meets Android No. 8.

KALIN'S TOWER : Where Kalin and Yajirobe live, under Kami-sama's heaven platform in the sky.



CHI ATTACKS

Since DRAGONBALL is chock full of super martial arts and wacky humour, it's no surprise to learn that Toriyama is a big fan of Jackie Chan films. Here are some of the principal characters' fighting speciality CHI (energy) attacks, whose names they yell out as they use them.

GOKU

KAMEHAMAHA : The first energy blast, as he quickly learned from a shocked Kamesennin. Hands held together, directing the energy to its target.

GENKI-DAMA : Literally 'energy ball', though World-Fist sums up the dramatic kick of this attack. Goku asks the planet to lend some of its life force to form an energy ball that takes time to form, but offers one big punch against a threat to the planet as well as our heroes.

KAI-O-KEN : increases his power level.

PICCOLO

MAKANKOUCHOBOU : He first puts his fingers to his head, then sends out an energy beam.

MAZOKU NO CHIKARA : refers to his regenerative ability (chikara means power). He stretches out his arms.

YAMCHA

His energy attack is RYUFUU-FUUKEN. (Fu means wind.)

KRILYN

KIENZEN : think of razor sharp energy 'frisbees' to slice and dice those villains!

VEGETA

With BIG BANG ATTACK and FIGHTING FLASH, you know Vegeta means business!



DRAGONBALL - THE NEXT GENERATION

SON GOHAN Goku's son who seems capable of developing more power than his father. While Goku is training in heaven after being killed by his Sayajin brother Radish, Piccolo trains Gohan in preparation for Vegeta's arrival on Earth.

VEGETA Prince of the planet Vegeta, homeworld of the Sayajin. Raised by the despot Freezer, will kill you as soon as look at you. After Radish's death, comes to Earth for Kakarotto (Goku's Sayajin name). An arrogant and extremely proud character, his life is killing all life-forms on a planet. Goku lets Vegeta live after their battle and they eventually form an uneasy alliance against Freezer. This improves his character somewhat; coming back to Earth after a killing spree, he is ordered by Bulma to take a bath and doesn't even kill her.

FREEZER (FREEZA) Vegetan despot, wants to be the most powerful being in the Universe and is gathering the Namecc Dragonballs when Gohan, Krillin and Bulma show up on Piccolo's homeworld.

GINYU Freezer's chief goon and captain of his personal guards, who strike silly Sentai poses a la live action shows (eg POWER RANGERS!) or Gohan's later alter ego, Great Sayaman.

DENDE A Nameccian kid with healing talent. Helps Gohan and Krillin on the planet Namecc, and becomes the new Kami-sama after Piccolo merges with Kamisama in order to fight the world-killer Cell.

PORUNGA Nameccian Dragon-god. Granted Dende three wishes.

TRUNKS Bulma and Vegeta's son,

as Goku is surprised to learn!

Trunks comes back from the future to warn Goku that the Red Ribbon cyborgs (artificial humans) will kill all of the Z team. He also gives Goku medicine that will save his life so that he can fight the artificial humans and save the world. He fights the red Ribbon cyborgs with the Z team.

18 The blonde female jinzo ningen (artificial human) made by Dr. Gero, who captures Krilyn's eye by kissing him on the cheek. Bulma creates a device to switch off the jinzo ningen permanently but Krilyn hasn't the heart to kill 18. After the Cell Game, they get married and have a daughter named 'One Million'.

17 18's brother, even more psychopathic than his sister, a real hothead who likes death, destruction, that sort of thing. (What would you do if you were created by a mad scientist and didn't have a proper childhood?)

16 An android hulk with a gentle personality unless 17 and 18 are threatened.

CELL Dr. Gero's creation, a biogenetically engineered creature which can absorb anyone and gain their powers. To become Perfect, it must absorb 17 and 18. Cell is basically a living Doomsday device.

MR. SATAN The comical world champion martial artist who confronts Cell and gets smashed into a mountain. Despite this setback, he quickly pulls himself together; after Gohan defeats Cell and the Z team scatters, everyone else thinks Mr. Satan killed Cell with one perfect chop. This becomes a running gag in the series.

VIDEL Mr. Satan's daughter, a competent martial artist, in the

same High School class as Gohan. She soon figures out that not only is Gohan the new superhero Great Sayaman, but he must also be one of those golden-haired warriors who fought Cell and actually defeated it.

GOTEN : Gohan's younger brother, who looks uncannily like his father did when he was a boy. He was conceived when Goku spent a week or so stuck in Super Sayajin mode just prior to the Cell Game.

DAI-KAI-O-SAMA A god above Kai-O-sama in the heavenly hierarchy, a real cool dude with a Fifties car and boom-box.

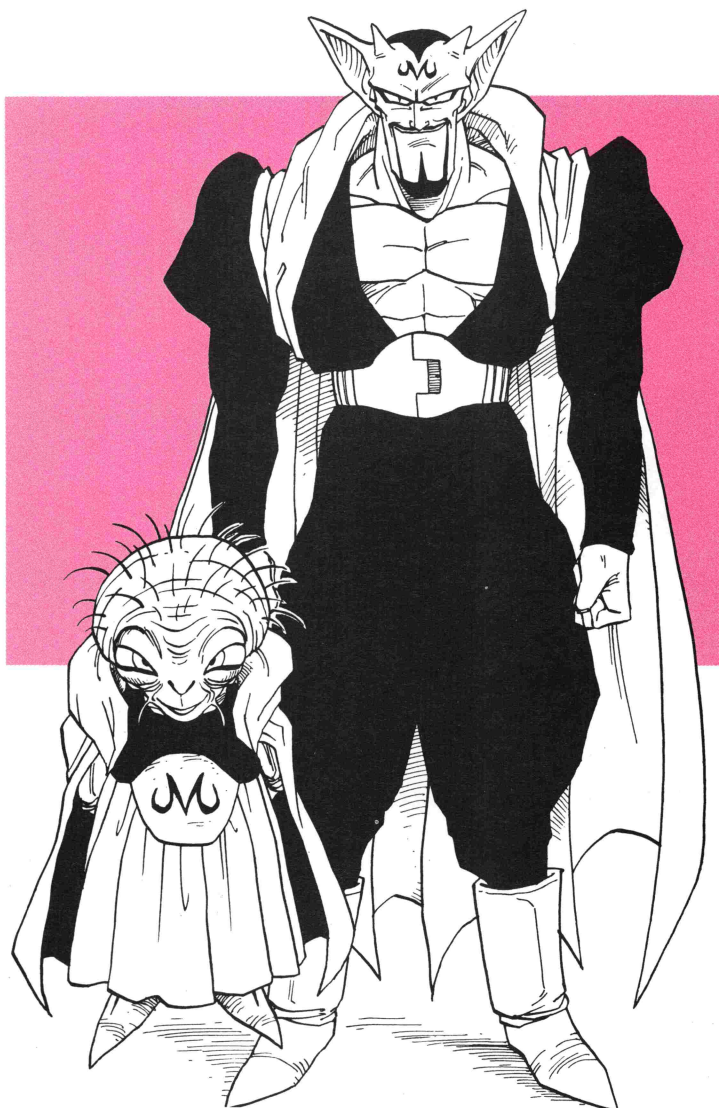
KAI-O-SHIN-SAMA Possibly above Dai-Kai-O-Sama in the pantheon, comes to Earth to stop a great threat, the Majin Buu. Looks like a kid with a Mohican and pointy ears. Shin is new at his job, and his predecessor did not tell him everything ... Shin ends up training Gohan with the legendary Z Sword.

KIBITO Kai-O-Shin-Sama's assistant, a big guy with long hair. Does not think Gohan can be powerful enough to use the Z Sword and defeat Majin Buu.

DAABLA Devil-like character working with the mysterious Babidei to create the ultimate, unstoppable terror, Majin Buu. We theorize his name is from DIABLO.

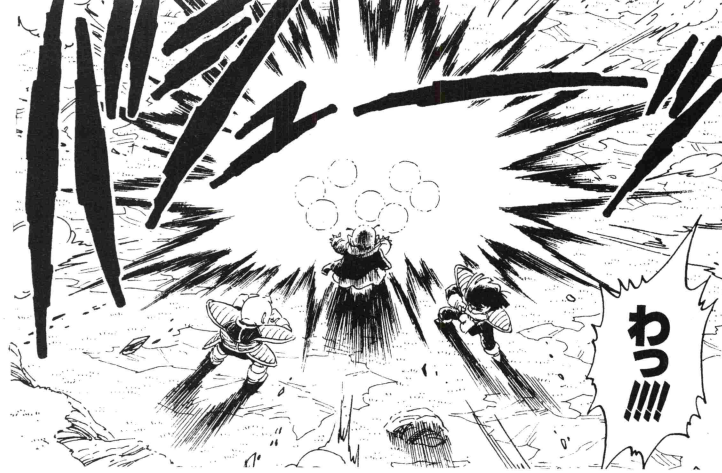
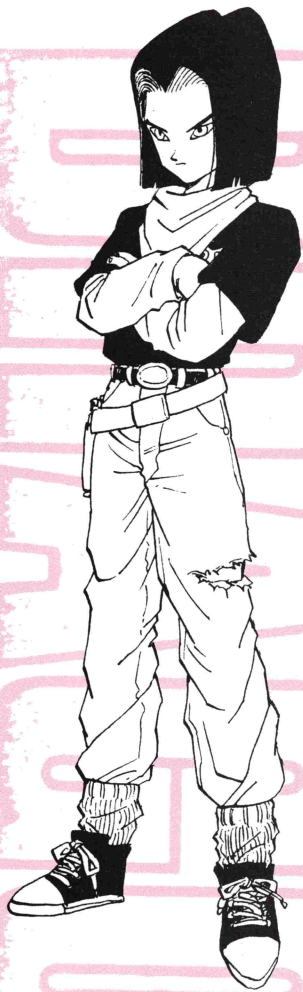
BABIDEI Powerful little gnomish creature with the same voice actor as Kai-O-sama. His father created a Majin that was defeated by the previous Kai-O-Shin-sama. He is trying to create another Majin Buu to take his revenge against Kai-O-Shin for killing his father.

MAJIN BUU You are what you eat seems an appropriate tagline for Babidei's creation, the ultimate living terror. Majin Buu has the consistency of living pink playdo that can mould itself into other shapes, a cross between a genie and the Stay Puft Marshmallow Man. Having been just created, he has a childlike mentality; he loves to turn people into candy and eat them, as well as blow up cities. He wants or expects people to be afraid of him. (Majin means The Devil or Satan in Japanese. Daiei Studios made movies about GIANT MAJIN, a statue that comes to life like the Golem.)



Left: clockwise from top left: Piccolo, Son Gohan, Son Gohan, Vegeta, Son Goten, Trunks, Krilyn, No 18. above (l-r): Babidei and Daabla right (top-bottom): No. 17 & 18

Far right: after gathering the Dragonballs together on Namecc, they call up Porunga - hopefully getting three wishes...



DRAGONBALL THE MOVIES: continued

As we told you in the first part of this article (issue 1), the DRAGONBALL Z movies made for Toei's Manga Matsuri film festivals contain storylines which parallel events in the TV series. We got as far as introducing you to Freezer's older, meaner brother Cooler. The film **BATTLE OF THE STRONGEST VS. STRONGEST** has Cooler arriving on earth looking for Bardack's son - Goku. Only an eye and cheek fragment survived this battle, but he came back for a rematch in **COLLISION! BILLION POWERED WARRIORS** in March 1992. He fused with a computer chip and spaceship in a 'Cemetery of Space'; thus, Metal Cooler was born. Our heroes encounter him when they travel to Namecc to save Piccolo's people, who are being enslaved by robots after the Big-Gete-Star attaches itself to the planet. Goku and Vegeta defeat the regenerating metal monster that Cooler has become only to encounter a fate worse than the finale for Butch Cassidy and the Sundance Kid. (Think what the title implies here.) Piccolo sneaks aboard the ship as Cooler plans to drain Goku and Vegeta. Since there are more films to come, just think what draining two Super Saiyans' power would do to Cooler's health!

EXTREME BATTLE! THE 3 SUPER

SAYAJIN (July 1992) sics three killer Red Ribbon cyborgs, 13, 14 and 15, on Goku and friends just as Krilyn and Kamesennin are taking Trunks on the town and Chi Chi is doing her shopping. See incredible action fights in the Arctic! See Vegeta and Piccolo's sneak entrance onto the scene! More action than a trip to New York City! **IGNITE! BURNING FIGHT - GREATER FIGHT - SUPER CONFLICT FIGHT**

(March 1993) adds more background for the Sayajin as more survivors from Goku's doomed home arrive just in time to save people from listening to Krilyn's karaoke. Paragus (asparagus!) wants Vegeta to come with them to their new homeworld as Sayajin king; this appeals to Vegeta's vanity, so he agrees. Trunks is suspicious and he, Krilyn, Oolong, Gohan and Kamesennin go along 'for the ride'. Meanwhile Goku and ChiChi are checking out schools for Gohan when Kai-O calls Goku to warn him that there is a great disturbance in the galaxy. Goku teleports out right in front of the school representatives, just as ChiChi stammers that his occupation is 'sports figure'. On New Vegeta, our heroes meet the legendary Super Sayajin Broli, whose mind has become like broccoli due to a childhood trauma. As an infant, he was in the next crib to Kakarotto (aka Goku) whose continuous crying sent Broli over the edge. Now, whenever Broli sees or hears Goku, he goes into a murderous rage. The planet does not fare well during this battle...

GALAXY FLEX! WONDERFULLY BAD SPOT (July 1993) has a rich family host a special martial arts tournament with Mr. Satan, the last world champion and 'saviour of the world from Cell' as Guest of Honour. Unfortunately for the four winners of the first round, Galaxy Warriors led by the sinister Bo Jack and his subordinate Sangria are waiting to challenge them. See Mr. Satan urged on to save the world!

DAINGEROUS PAIR! SUPER WARRIOR DOESN'T SLEEP

(March 1994) - a capsule crashes onto the Earth and Broli's hate-filled voice utters but one word - 'Kakarotto'. Videll, Goten and Trunks save a village from a monster as they search for the Dragonballs, only to have Goten's crying wake the sleeping Broli, hellbent on killing that annoying crying Can Gohan save the day by fighting Goku's most powerful enemy? Will Videll's courage get her into trouble? And who will save Gohan? Surprise after surprise as Broli faces two kids in a battle of wit and childlike superiority.

SUPER WARRIOR CRUSH! THAT'S MY VICTORY

(July 1994) features 18, Goten and Trunks as they meet an evil man, his bio-warriors, and the leftovers of an old enemy who now bears a superficial resemblance to Doomsday from SUPERMAN.

超時空要塞 MACROSS

DRAMATIS PERSONAE

Hikaru Ichijo

A skilled amateur pilot, Hikaru has an innate love of aircraft and flying which is often at odds with his dislike of war. His close friendship with Roy Fokker brings him to the launch of the Macross, an event which propels him into the military life against all his wishes. The long years of hardship, danger, and the responsibilities of command gradually turn Hikaru from an impulsive 19-year-old into a competent, quiet young officer. His main flaw is his inability to choose between Misa and Minmay - a situation which causes the three more pain than they deserve.

Misa Hayase

First officer on board the Macross, Misa is in charge of all the vessel's operations. She is 24 years old; calm, intelligent, and used to authority, regarding those who are not (like Hikaru) with some exasperation. Misa joined the UN Spacy in the hope of joining her fiance, who was stationed on the Mars base. He was killed by a Zentradi assault, but Misa is given little time to grieve in the embattled months to come. Slowly, she comes to love Hikaru Ichijo, but their romance seems doomed, especially with Minmay on the scene...

Lynn Minmay

Despite being only 15 when she is rescued by Hikaru and taken aboard the Macross, Lynn Minmay becomes a pivotal character in the events that follow. The images of her victory at a beauty contest bring the Zentradi their first contact with human culture, seeding the decay of their warrior ideals that will lead to their eventual downfall. Her singing becomes a kind of battle standard for the beleaguered forces.

By turns charming and selfish, Minmay has a problem seeing past the end of her own nose. By the time she realises that what Hikaru feels for her is more than friendship, he is already realising his attraction to Misa Hayase.

Minmay's continued pursuit of the young pilot forms the emotional triangle that lies at the heart of the Macross saga.

Lynn Kaifun

The older cousin of Lynn Minmay, Kaifun is a long-haired, handsome Chinese man with a deep-seated hatred of the military. He claims to be a pacifist, but in reality is quick-tempered and prone to violence. The events aboard the Macross, and especially owing his very existence to the continued efforts of the soldiers he loathes so much, leave their mark on Kaifun. He becomes even more bitter and opinionated, turning to alcohol as his life falls further apart.

As Minmay's popularity aboard the Macross grows, Kaifun becomes her manager, and stars with her in a martial arts movie. He harbours a secret love for his young cousin, but she does not reciprocate; ironic, given that he is also the subject of an unrequited love. When Misa Hayase learns of the death of her fiance, she fixates on Kaifun for a while, until she falls for Hikaru Ichijo.

Roy Fokker

Hikaru's best friend from long ago, Roy is one of the best UN Spacy pilots.

He leads his own Valkyrie squadron, identifiable by the white-on-black Jolly Roger emblazoned on their crafts' tailfins. When Roy is shot down, and later dies from his wounds, his personal mecha is passed on to Hikaru Ichijo. Roy is a hero among the crew of the Macross, and the lover of Claudia LaSalle. His death at the hands of the Zentradi affects Hikaru deeply - while confirming the young man's hatred of battle, the event also strengthens his resolve to end the fighting in any way he can.

Bruno J Grobal

Easily identifiable by his bristling black moustache and pipe-smoking habit, Grobal is the ultimate power aboard the Macross. He is a combat veteran (52 years old at the beginning of the series), but even his considerable skills are put to the test leading the space fortress and its inexperienced crew back home.

Grobal is intelligent, quick-thinking, and intensely loyal to those under his command. He is as skilled a diplomat as a combat commander, and seeks to avoid conflict whenever possible. With a lesser commander at the helm, Macross would almost certainly have been lost to the Zentradi.

Kim, Vanessa, and Shammie

The three young women who, with Misa and Claudia, make up Captain Grobal's bridge crew. Kim and Shammie (at twenty, the youngest of the three) run sensor stations and communications boards, while Vanessa handles the large threat screen.

Although young and inexperienced, the three quickly become seasoned and efficient officers. They are also firm friends, even spending off-duty time together, and gossiping

about the other crew members. Along with Claudia and Misa, they have formed a kind of surrogate family, with Grobal as patriarch.

Claudia LaSalle

Claudia LaSalle is communications officer on board the Macross, on the bridge she is outranked only by Misa and Captain Grobal. 28 years old at the start of the series, Claudia is a bright and witty young woman, far more in tune with her subordinates than the sometimes stand-offish Misa. She conducts a highly visible love affair with Roy Fokker until his death in combat. The tragedy leaves her shaken and depressed, but she rallies, devoting herself to ending the conflict which claimed her lover.

Maximilian Jinas

The blue-haired, bespectacled, and unassuming Maximilian is a natural-born fighter pilot, displaying skills that most Valkyrie-jocks can only dream about. He becomes good friends with Hikaru and another pilot, Hayao Kakizaki, the three of them forming an almost inseparable trio.

Maximilian's biggest challenge arrives in the form of the Zentradi pilot Miria Fariina. Not only must he best her in combat, but he soon finds that he must win her heart as well. Their marriage is the first true union of Human and Zentradi, personified by the birth of their child, Komiria Maria Jinas, a year later. This proof that Human and alien can coexist successfully becomes a central factor in the eventual peace between the two races.

Miria Fariina

Miria is the most skilled pilot in the Zentradi fleet, wielding the feared Queadlunn-Rau battlesuit with deadly accuracy. When she is bested in a dogfight with Maximilian Jinas, she swears revenge, and has herself miniaturised to Human scale.

With murder in mind, Miria infiltrates the space fortress and proceeds to hunt down the Human ace. After he beats her at a video game she realises that Maximilian is the one, but her assassination attempt fails. Perhaps her heart wasn't really in it: Miria realises that she has fallen in love with the young pilot, and turns her back on

her own people to be with him, joining his fight to halt the war.

Britai Kridanik

A blue-skinned giant with a metal plate covering half his face, Britai is the commander of the Zentradi force sent to retrieve the space fortress. He is cunning and intelligent, a perfect warrior who lives for the thrill of combat. Determined to recapture the Macross rather than destroy it outright, his continued contact with the Humans who are his prey gradually changes his view. Britai realises the essential value of a culture which can produce music, art, and beauty - things that have been denied the Zentradi warrior-clones for centuries. Along with his advisor, Exedore, Britai eventually defects to the Human side, aiding them in their fight against the Zentradi warlord Bodolza.

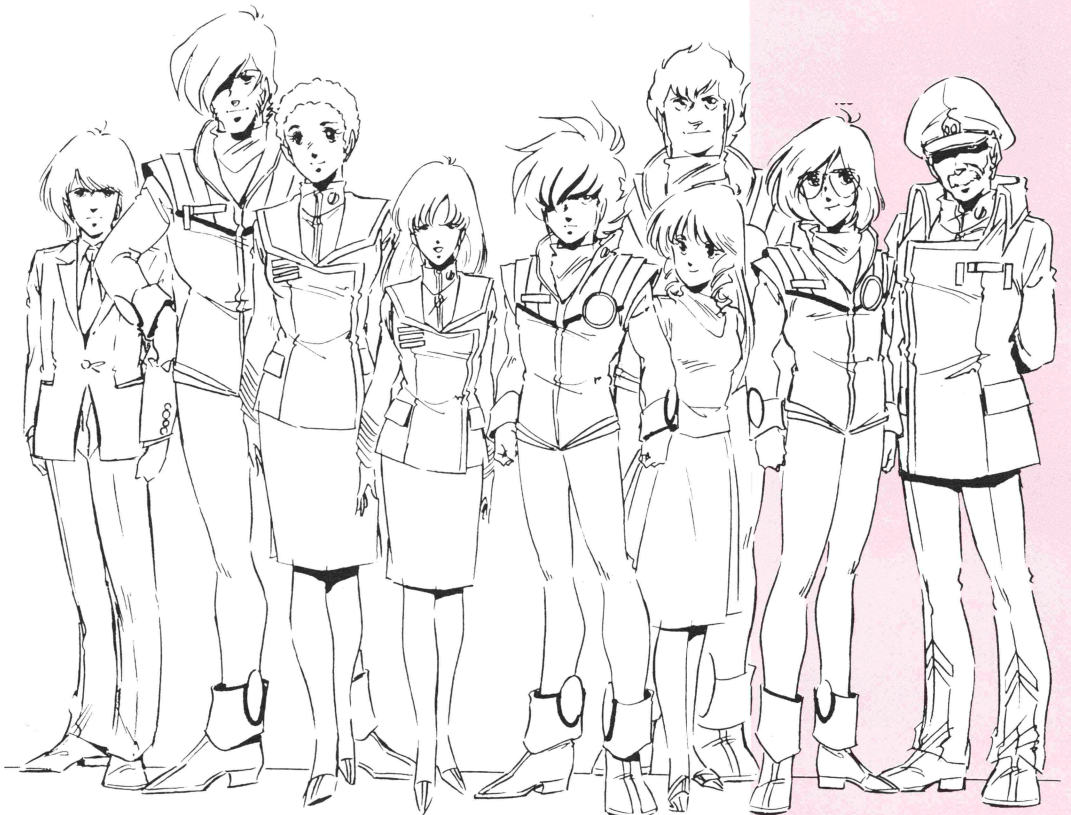
Exedore Formo

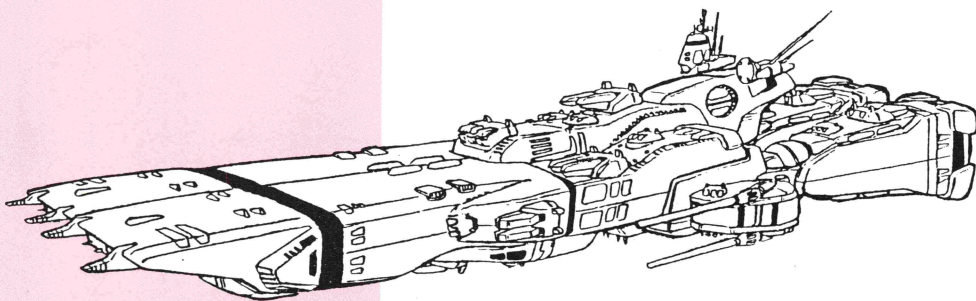
Supremely intelligent advisor to Britai Kridanik, Exedore appears to be something of an individual among the Zentradi. Small and stooped, with brownish skin, he is far more free-thinking and quick-witted than his fellows, and becomes fascinated by the strange aspects of Human culture described by his network of spies. Exedore is clever enough to realise that continued war with Humans will produce nothing except the extinction of an honourable species. It is he who begins peace negotiations, having himself miniaturised and transferred to Macross as an advisor in the battle for Earth.

TECHNICAL SPECIFICATIONS

VF-1 Valkyrie

Vanguard of the UN Spacy, and height of human technical achievement, the sleek and powerful Valkyrie is as deadly a machine in space as it is in atmosphere. It comprises the best aspects of high-speed fighter, VTOL interceptor, and battle mecha, utilising its unique three-phase transformation ability. In fighter mode the Valkyrie can fly at mach 4, and can be fitted with boosters to achieve transorbital speeds. The mid-phase, termed GERWALK (Ground Effective Reinforcement of Winged Armament with Locomotive Knee-





joint), provides a highly manoeuvrable VTOL aircraft with hand-to-hand capability. The final mode, that of Battroid, is a bipedal battle mecha as agile as anything in the Zentradi forces.

The Valkyrie is armed with the GU-11 gun pod, a rapid-fire 55mm auto cannon that can be used in fixed position in fighter mode, or as a rifle in GERWALK and Battroid modes. In addition, the machine carries laser cannons in the aircraft nose, and mounted on the Battroid's head. There are wing mounts for up to twelve missiles.

There are a number of Valkyrie variants, most of which are purely cosmetic. The Super Valkyrie, however, is more heavily armoured and is fitted with two integral rocket boosters and more missiles. The Armoured Valkyrie is laden with detachable armour plate and rocket pods, robbing it of its transmorphability, but packing a truly spectacular high-explosive punch.

Height: 13.00 metres

Weight: 18.8 tonnes Crew: One or Two (according to variant)

Engine: FF-2001 Fusion turbine, manufacturer and output unknown.

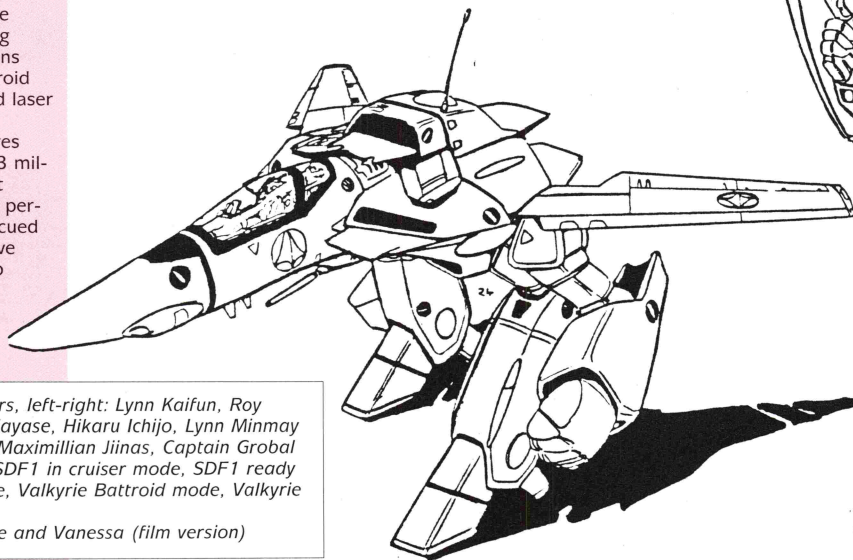
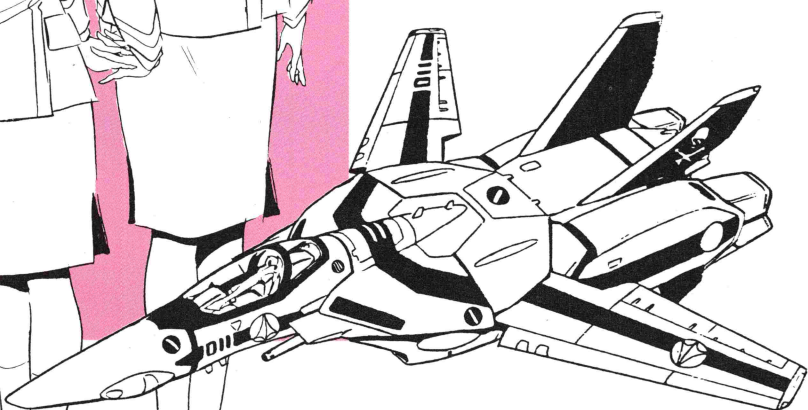
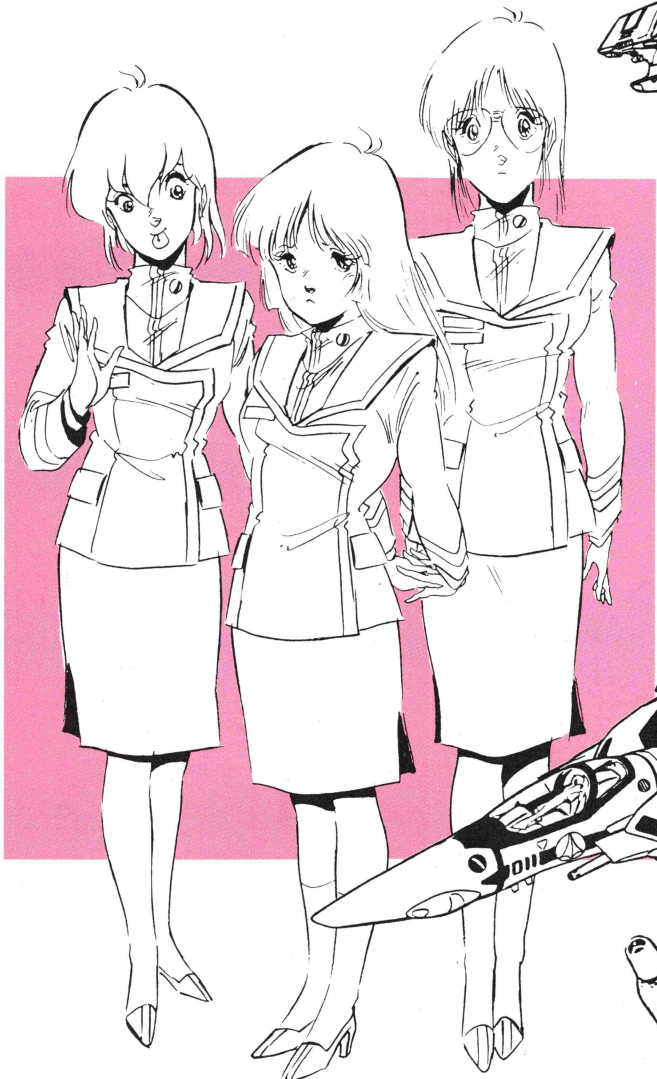
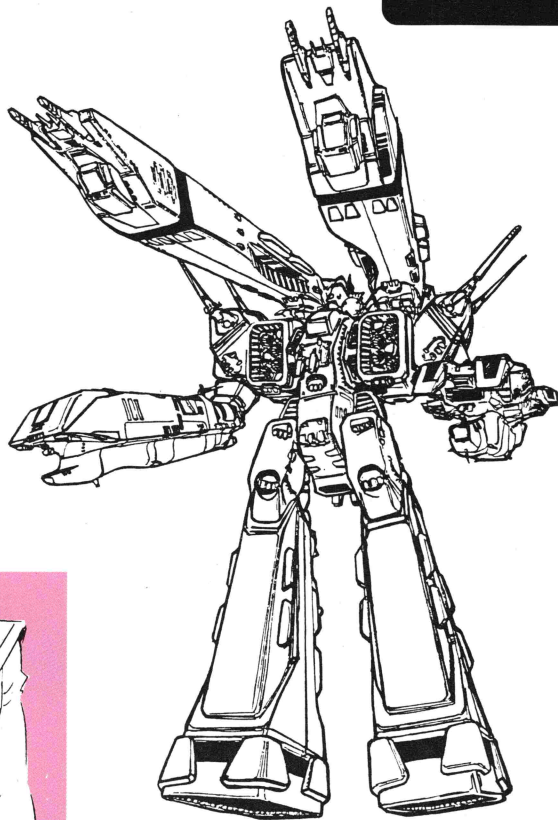
SDF-1 Macross

The Super Dimensional Fortress Macross is an enormous warship, adapted from the crashed Zentradi warship found in 1999. The basic design remains the same (in some cases, more than the humans within realise), but many modifications have been made through necessity. The huge energy cannon - housed in the Macross' twin forward booms - is routed through the hyperdrive power systems. When the hyperdrive disappears, it becomes necessary to reconfigure the vessel into its anthropomorphic form in order to fire the gun.

The two 'arms' are naval aircraft carriers transmitted along with the Macross into deep space. Adapted for survival in vacuum, the ships are attached to the space fortress and make a valuable base of operations for the ship's myriad Valkyrie fighters.

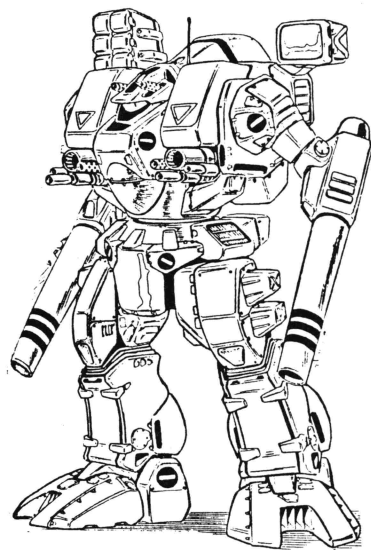
In addition to the main gun, the Macross is armed with eight beam cannons, each equal in power to the main ship-to-ship weapons of the Zentradi cruisers; four rainguns (mounted on the 'shoulders'), five dozen missile launchers of varying capabilities, 48 40cm auto cannons (like those mounted on the Destroid Monster), and 48 turret-mounted laser cannons.

The SDF-1 Macross is 1200 metres long, with a displacement of 18.3 million tonnes. Its crew complement numbers 800, plus 1200 military personnel: 56,000 civilians were rescued from their island shelters and have constructed a city within the ship itself.



Opposite - film version characters, left-right: Lynn Kaifun, Roy Fokker, Claudia LaSalle, Misa Hayase, Hikaru Ichijo, Lynn Minmay (front), Hayao Kakizaki (rear), Maximillian Jiinas, Captain Global
This page, clockwise from top: SDF1 in cruiser mode, SDF1 ready for action, Valkyrie fighter mode, Valkyrie Battroid mode, Valkyrie GERWALK mode.

This page, centre: Kim, Shammie and Vanessa (film version)



Tomahawk MBR-04-Mk VI

The Tomahawk is one of the UN Spacy's complement of Destroids: that is, a heavy, non-transformable mecha used for ground assault. It shares a chassis with the Defender and the Phalanx. The two large, arm-mounted weapons are particle cannons, manufactured by MAULA. The upper machine guns are air-cooled, manufactured by Lamington co. A company called ASTRA provided the TZ-III gun clusters mounted on either side of the torso, each of which contain a laser, flamethrower, 25mm auto cannon and 180mm grenade launcher. The Tomahawk is also equipped with a large complement of high-explosive missiles (in the shoulder, over-shoulder, and leg packs), constructed by Biforze. Height: 11.27 metres Weight: 31.5 tonnes Crew: One or Two Engine: (Primary) Clance McFay MT 828 Fusion Reactor, Output 2800 SHP (Secondary) EM9G Fuel Dynamo, Output 450kw.

Spartan MBR-07-MK II

The Destroid Spartan is a faster and more lightly-armoured mecha than the Tomahawk, and is used for close assault. Its 'Crow Hands' (possibly in reference to 'crowbar') make it the only Destroid capable of true hand-to-hand combat. However, it lacks any form of long-range weaponry, relying on its single ASTRA TZ-IV gun cluster and twin Biforze short-range missile packs. It has a small anti-aircraft laser turret mounted in place of a head. Height: 11.3 metres

Weight: 27.8 tonnes Crew: One or Two Engine: Clance McFay DT 2000 Fusion Reactor, Output 3200 SHP

Defender ADR-04-MK X

Based on the successful Tomahawk chassis, the Defender is a light, highly-mobile weapons system that is also used a kind of 'gun turret' aboard the Macross. Its main drawback is its reliance on a single kind of weapon - twin Contrabess Dual Type 966-PFG rapid-fire, air-cooled 78mm auto cannons. It also possesses fine sensory capabilities, due to the radar sensor mounted above the torso. Height: 10.75 metres

Weight: 22.05 tonnes Crew: One or Two

Engine: (Primary) Clance McFay MT 828 Fusion Reactor, Output 2800 SHP (Secondary) EM10T Fuel Dynamo, Output 510kw.

Monster HWR-00-MK II

The Destroid Monster is the UN Spacy's biggest mecha; a vast, mobile artillery platform. Armed with four 40cm air-cooled, liquid-fueled cannons, and two LSSN-20N triple-barrelled, anti-ground missile launchers, the Monster packs a devastating long-range punch. However, it is slow, and extremely heavy, limiting its battlefield use. Faster Destroids would have to be deployed with the Monster to protect it from lighter, more agile assaults. Design work on the Monster first began in December 2000 AD. A research model was constructed five years later, and battlefield tests began in September 2008. Only two Monsters are in operation at the time of the Macross' launch. Note that the original Mark I version of the Monster did not have the missile launcher arms - these were fitted after battlefield trials. Height: 22.46 metres

Weight: 290 tonnes fully loaded Crew: Two or Three, but can carry up to eight additional personnel Engine: (Primary) Galland WT 1001 thermonuclear reactor, Output 11500 SHP

(Secondary) Shin-Nakasu heavy industrial CT8P thermonuclear reactor, Output 890 SHP.

Phalanx SDR-04-MK XII

One of the most destructive, but least versatile of Earth's mecha, the Phalanx is little more than a walking missile launcher. The two barrel-like rocket pods each house eleven long-range, high-explosive missiles. The Phalanx also has a powerful tri-searchlight, with both visible light and infra-red capabilities.

Height: 12.05 metres

Weight: 47.96 tonnes Crew: One Engine: (Primary) Clance McFay MT 828 Fusion Reactor, Output 2800 SHP (Secondary) CT03 Fuel Dynamo, Output 970kw.

THE ZENTRADI

Regult Tactical Pod

The standard weapon of the Zentradi forces, this bizarre mecha resembles nothing so much as a metal egg on two spindly legs. The pilot sits hunched within the egg, 'walking' the machine with his legs - this is said to be tiring, worse than walking unencumbered.

The pods are constructed by Esbelliben automated weapons plants, of which there are said to be over 300 million, making it almost impossible to halt the lines of supply. The basic Regult is armed with two particle cannons, two laser cannons, and two auto cannons: however, three variants of the pod exist. The light artillery Regult exchanges the laser cannons for two short range missile launchers, each containing twelve missiles. The heavy artillery variant carries four larger, long-range missiles, and the Regult Tactical Scout carries no weaponry, but an array of sensing devices, including 'Visible Ray Sensing System', and all-directional radar. (Note: specs given are for basic Regult)

Height: 19.12 metres

Weight: 40.24 tonnes Crew: One Engine: Esbelliben thermonuclear Reactor, Output 1.3 GGW

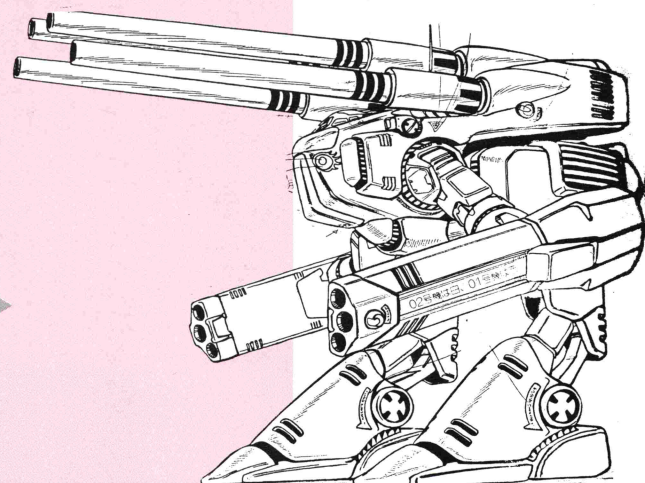
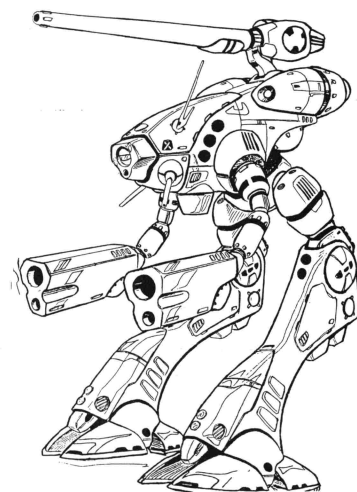
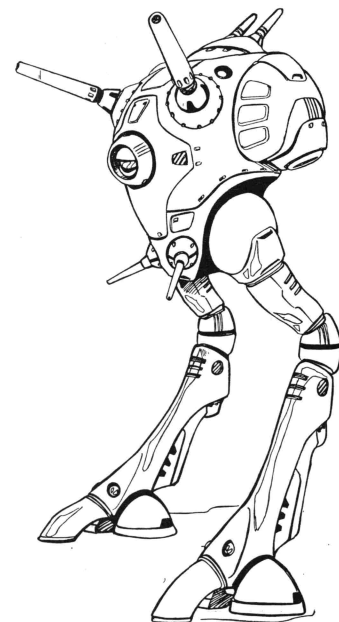
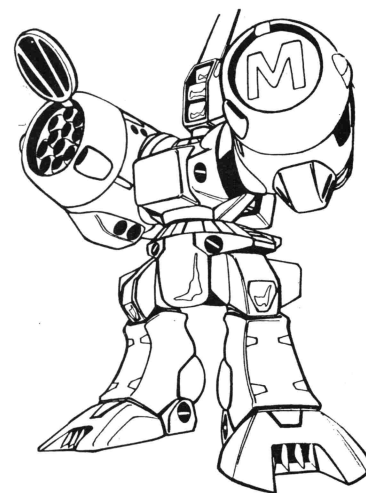
Glaug Officer's Combat Pod

The much more powerful, and rare, Tactical Pod Glaug is issued to Zentradi elite officers. It is a fearsome weapon, as deadly in space as on the ground: however, the Automated Production Systems manufacturing them were destroyed in ancient Zentradi history, during an assault on the Roycommi Weapons Plant. Since then, the numbers of Glaugs have steadily decreased, since the Zentradi no longer have the technical skill to repair the plants.

The Glaug is armed with a large particle cannon above the body, twin auto cannons on the body front, and twin particle cannon/impact cannon arrays on the arms. It also carries six small missiles for a surprise punch at close range.

Height: 16.55 metres

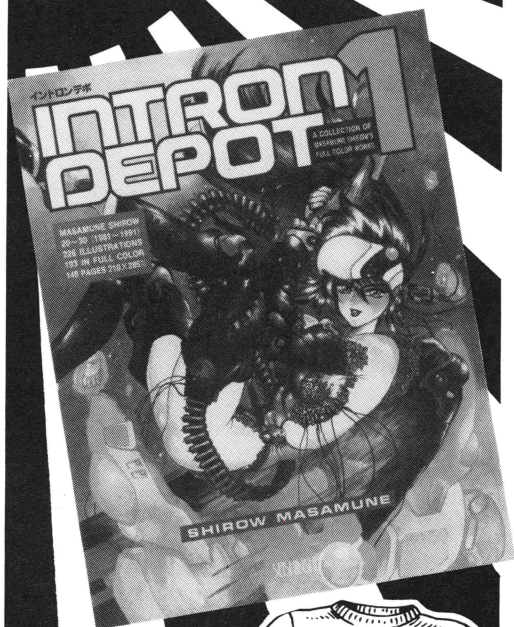
Weight: 41.86 tonnes Crew: One Engine: Roycommi thermonuclear Reactor, Output 3.9 GGW



Left (top to bottom): Tomahawk, Spartan, Defender
Right: (top to bottom): Phalanx, Regult Tactical Pod, Glaug Combat Pod, Monster

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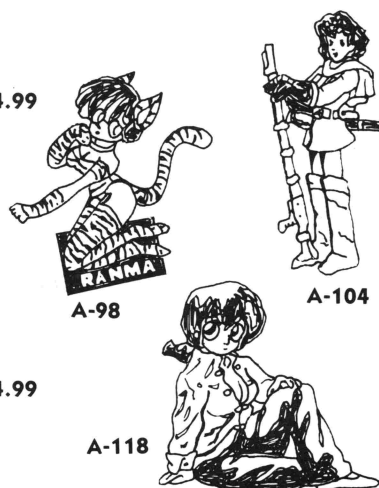
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GAMES CAPSULE



FRONT MISSION SQUARESOFT JAPANESE IMPORT- SNES

It seems that Square can do no wrong with their recent releases and they've done it again with **FRONT MISSION**. What Final Fantasy 3 did for RPG's Front Mission will do for battle simulators. Featuring character designs by Final Fantasy 3's Yoshitaka Amano, Front Mission is a graphically stunning Battle sim/ Roleplaying game that dazzles the player with Square's trademark polished graphics, sound and gameplay. Set on Huffman Island, Front Mission tells the story of Roid Clive of the Oceania Community Union (OCU) and his involvement in the battles against the United States of the new Continent (USC). After a gorgeous intro the player is cast as Roid in mid battle with USC forces. The enemy forces eventually retreat but not before Roid's love Karen is killed in action. The player then goes on to gather a team of pilots

and mechs and take on the might of USC's forces before the dramatic last battle with Driscoll the enemy commander who was responsible for Karen's demise. At least that's what I think is going on as my Japanese isn't quite up to the game translating stage. Despite the obvious Japanese language barrier, Front Mission is still very much playable to the non-Japanese reading public. All of the in game stats and option screens are in English! Even the opening story is in English (albeit with Japanese subtitles no less) and the only hinderance as far as I can tell comes in the understanding of the plot. As this game will inevitably be released in America at some point, we'll save the full review until then although I can safely say that this is one game to look forward to.

G GUNDAM



BANDAI JAPANESE IMPORT - SNES
Raise the alarm, sound the bells, for an amazing thing has happened. A decent Gundam game has been released!

The latest line of anime/beat-em-ups has reared its tired head in the guise of **G GUNDAM** on the Super Famicom in Japan. This time though you're in for a surprise because what awaits you is probably one of the best SNES Streetfighter clones yet (except for maybe Turtles but still...).

G Gundam has some fine graphics. The nine Mechs at your disposal are all very well drawn and animated with a plethora of the now standard special moves at their disposal. The backgrounds are also of a high standard with a choice of locations around the world. Fight in Paris and admire the now destroyed Eiffel Tower hanging drunkenly in the distance, or, if you desire, go to America and fight on a football field. A nice touch applied here is the change of background colours after each round of a fight. On the second round it gets dark while on the third it gets darker still. Rain and sandstorm effects on some levels add a nice bit of variation to the action too. One bad point on the graphics front is the shadows of the fighting mecha. For some reason the programmers have added a horrible flickering shadow that looks quite messy and detracts from the overall look of the game. Things sound pretty good on the music scene with some nice tunes to accompany the fights and the text screens in story mode. The sound effects are pretty good and

the clanks and screeches of metal on metal are very nicely done. The only sounds that don't quite make the grade are the speech samples which sound like they're coming from underwater but then again, you can't have everything can you? Playability wise **G Gundam** fares pretty well too. The game plays smoothly and allows you to get away with some decent combos and special moves. The reasonably tough story mode, coupled with the Vs computer and two player options, also means that the cart won't be gathering dust too soon, and the selection of various pilots with differing abilities guarantees it. Overall this has to be one of the best anime related games I've seen yet. The game looks good and plays excellently while still capturing the show's style. I'm pretty sure that one of the American companies will pick it up sooner or later and then maybe a U.K release will follow.

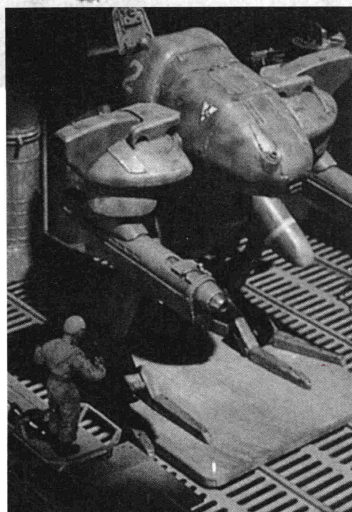
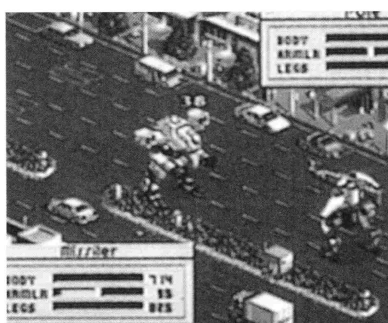
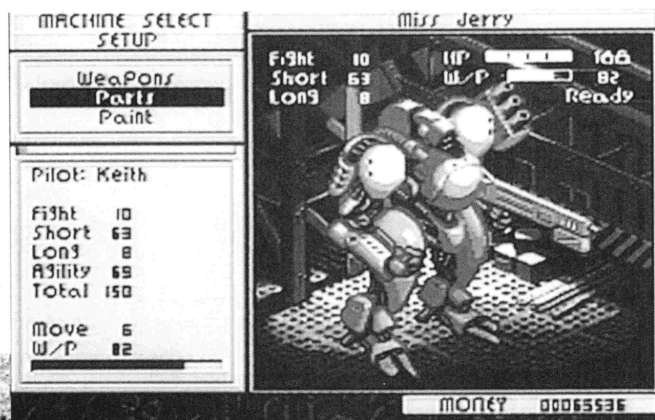
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SATURN AND PLAYSTATION

As you may know, the Sony Playstation and Sega Saturn were released in Japan just before Christmas. Needless to say that both systems are now available in the UK on import at varying prices and a small userbase of these next generation machines is slowly forming before the machines' official launches (supposedly sometime this year). If waiting isn't your cup of tea then you can pick up both systems for about 400-450 pounds each but be warned that an NTSC compatible TV is required and a stepdown power converter is needed before you can play. Make sure you check your tv set up before you buy to avoid any disappointment.

If the hefty cost of the machine has not put you off then the software prices will. At about 80 pounds for games that cost about 40 pounds in Japan, importers are laughing all the way to the bank! Still, some of the software available for the machines is quite impressive with the Playstation's **RIDGE RACER** and **TOHSHINDEN** and the Saturn's **VIRTUA FIGHTER** all spending some time in Japan's top ten best sellers. Things are looking good for the machines future too with some interesting looking titles lined up for both machines. Sega's Saturn has **PANZER DRAGON**, **DAYTONA** and the much anticipated **VIRTUA FIGHTERS 2**. **PRETTY FIGHTER X** is another beat 'em up coming soon on Sega's baby featuring a heavy anime/manga theme and some hefty anime style intro sequences! Meanwhile, Sony's Playstation has **STARBLADE ALPHA**, **DARK STALKERS** and **G GUNDAM** coming out soon (or probably out now as you read this!). **G Gundam** looks particularly impressive with the battling mechs being constructed from polygons! Bet you can't wait for the U.K release eh?

Until next month.....



INCOMING!

release roundup

INCOMING : Anime and manga releases in May 1995, plus personal comments from a top industry source

ANIME: S = subtitled in English D = Dubbed in English X = Adult material

UK VIDEO

ANIME PROJECTS

OH MY GODDESS VOL 3 :

Beldandy's little sister Skuld pays the house a visit - disaster soon follows, but what else is new? S

KISEKI

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MANGA ENTERTAINMENT LTD

ANGEL COP VOL 1 : Angel has just joined the anti-terrorist squad, and embarks on her first mission.

Unfortunately the terrorists she's after are also being pursued by a mysterious squad of psychics. Who will get to them first? D

DOMINION OVA VOL 2 : The return of the Tank Police! The Cat Sisters! Leona and Bonaparte! Shirow's eco-nightmare tale returns with a liberal helping of zany escapades. D

LEGEND OF THE FOUR KINGS

EPS 7 & 8 : the tale of the four dragon brothers continues. D

PATLABOR THE MOVIE : the long-awaited debut of the first film based on this classic mech series, following its limited theatrical run. D

US VIDEO

AD VISION

CURSE OF THE UNDEAD YOMA : to avenge the women and friends he loved, one lone Ninja must seek out and slay his former comrades-in-arms ... but how do you kill someone who has already joined the ranks of the Undead? S, X

SAMURAI SHOWDOWN : based on one of the most popular arcade games, a sprawling feature length saga of reincarnation, brutal betrayal and divine retribution, featuring some of the most spectacular battle sequences ever animated! D

CAT GIRL NUKU NUKU VOL 2 : the android babe with a cat's brain returns to wreak more mayhem. S

ANIMEIGO

BAOH : a young man infested with a genetically engineered parasite that grants him spectacular powers has escaped, and a sinister organization is on his trail! S, D and Hybrid Laser Disk.

BOOKS NIPPAN

AMBASSADOR MAGMA VOL 4 : episodes #8 and #9. D

MANGA ENTERTAINMENT INC

MACROSS PLUS VOL 2 : Industrial espionage, romance and mech action in this visually impressive new Macross series. D.

DEVILMAN VOL. 1 : the tale of Akira, Devilman, a creature with the body and strength of a demon but the heart and soul of a human. D

DEVILMAN VOL. 2 : more Devilman, and the debut of Siren, the Demon Bird. D

PIONEER LDCA

KISHIN HEIDAN VOL 3 : stylish giant mecha action. D

SOFTCEL PICTURES

TWIN DOLLS II : the forces of evil are back - but so are the beautiful and deadly Twin Dolls, masters of the martial arts & professional demon hunters. S

US MANGA CORPS

CYBER CITY OEDO 808 : DATA

ONE : the cyberpunk tale of criminals working for the law - hoping to get their sentences reduced. S

RECORD OF LODOSS WAR VOL 2

: the saga of Lodoss continues, as Pan and his party must face the threat of Karla, the Grey Witch. S.

ZEGUY PART 1 & 2 : time-travelling schoolgirl adventure. S

VIZ VIDEO

RANMA 1/2 ANYTHING GOES MARTIAL ARTS CAT FU FIGHTING :

a new character helps Kuno discover Ranma's one fatal weakness, and Shampoo's mother arrives to help her daughter win over the bridegroom of her dreams. Two episodes. D

FATAL FURY II THE NEW BATTLE

: second OAV based on the popular fighting game.D

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Kosuke Fujishima. New Year's Day, and Keichi's new year resolution is to get closer to Beldandy - but Urd's help might be more of a hindrance!

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GRAPHIC VISIONS

A relatively new company, the tend to specialise in 'adult' manga and U.S. adaptations of anime.

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SOL BIANCA VOL 1 #3 : yet another American version of an original anime series - a lot of these are less than faithful, and visually unimpressive.

IANUS PUBLICATIONS

MECHA PRESS #18 : The mech gamers' mag. Macross Plus, building Zeta Gundam, more coverage of mech shows and games.

PROTOCOLURE ADDICTS #34 :

Spotlight on SAILOR MOON. AAAAARGH! NO MORE! Plus reviews and roundups of new shows, soundtracks, gaming etc.

MANGAJIN

MANGAJIN #46 : a very informative magazine covering Japanese pop culture and language learning through manga. This issue examines new religions in Japan.

MANGA PUBLICATIONS

MANGA MANIA #23 : latest instalments and reviews of anime and manga from around the world.

STREET FIGHTER II #10 : reprints the original Tokuma Publishing STREET FIGHTER manga strip by Masaomi Kanzaki.

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Rumiko Takahashi: more confused relationships and misunderstandings at the world's most confused boarding house.

MANGA VIZION VOL. 1 #3 : a first for the Western world, this monthly manga magazine features 3 to 4 full-length stories, including work from Takahashi and Ikegami.

Recommended.

NAUSICAA GRAPHIC NOVEL VOL 6 - Hayao Miyazaki : compiles all 6 issues of Book 5 of this world-famous science fiction epic.

NAUSICAA PERFECT COLLECTION VOL 1 : reprints the hard-to-find first two graphic novels.

RETURN OF LUM #6 - Rumiko Takahashi : all of the mayhem you'd expect from this well-loved character.

SANCTUARY PART 3 #6 by Fumimura and Ikegami : the political intrigue and underworld dealings step up in the latest issue of this well crafted thriller.

THEY WERE 11 #4 - Moto Hagio : shojo manga in a 70s style; not to everyone's taste.

X-1999 - Clamp : the tale of Kamui Shiro, a young man with psychic powers who must choose between saving the Earth - or destroying it.

The first English language work by the co-op of female artists and writers known as Clamp.

Recommended.

AMERICA VOL 3 #5 : A special look at WINGS OF HONNEAMISE, plus usual news, reviews and manga strips.

BAOH GRAPHIC NOVEL - Hirohiko Araki : the chilling story of two gifted young mutants abused by the humans who would use their power; in a hostile world, all they have is each other.

BATTLE ANGEL ALITA PART 4 #6 - Yukito Kishiro : Doc Ido is gone, leaving Alita to face the dreaded hunter-killer Zapan alone.

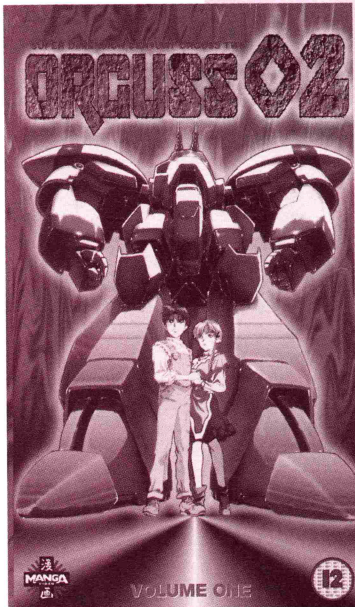
BIO BOOSTER ARMOR GUYVER PART 3 #2 - Yoshiki Takaya : Sho finally awakens from his coma but cannot bio-boost. Who will save them from Chronos?

MERMAID'S GAZE #3 - Rumiko Takahashi : more tales of those immortal wanderers who have eaten the mermaid's flesh and lived.

RANMA 1/2 PART 4 #5 : more martial arts high jinks with the shape changing characters in this longrunning and well-loved series.

Recommended.

STRIKER : SECRET OF THE BERSERKER #2 - Takashige and Minegawa : Yu is a young man who is also a Striker, a member of a team that protects the world from dangerous discoveries and artefacts. In this issue, Yu must attempt to stop a deadly Berserker robot before it destroys the world.

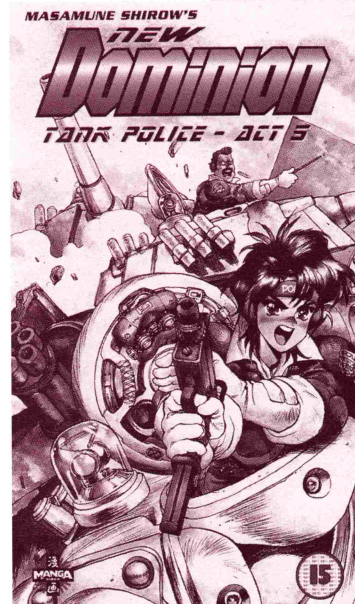


STAR BLAZERS PART 5

Kiseki Films, KIS 93031, cert U, English dubbed

This classic US version of the great Japanese series approaches its climax (the next tape is the last of THE QUEST FOR ISCANDAR story arc) with an epic battle between the Argo and Desslok's fleet counterpointing the ongoing private war between Wildstar and Venture. All sorts of mysteries are moving towards resolution - the crew learns that their chief mechanic is a cyborg, Nova seems to be falling for Venture, and on Iscandar is a man long given up for dead. But will the Argo get back to earth in time to save the planet, weakened and contaminated by radiation from the Gamilon bombs? And will her Captain, also poisoned by radiation, live to see his homeworld again? The epic sweep of STAR BLAZERS made it as popular among American fans as its source text UCHU SENKAN YAMATO was among their Japanese counterparts. Animation techniques that are creaky by 90s standards and twenty-year-old styling doubtless work against it in some eyes, and it's not really suitable for anyone with a limited attention span, but its classic status is beyond question, founded on solid storytelling, character development and a sure grasp of what makes for visual grandeur. If you haven't started to collect this series yet, take a chance - you might well find yourself buying the earlier volumes.

HELEN MCCARTHY



ADVENTURE DUO 3

Kiseki Films, KIS 94013, cert 18, English subtitles

The third and final episode of UROTSUKIDOJI creator Toshio Maeda's computersand-sex-and-demons tale is a confusing experience. It took me a few minutes to realise that instead of being pitched into a heaving maelstrom of demonic lust, I'd tuned in to a sitcom designed for screening post-watershed, with all the sex left in. The demons (and especially the female demons) are, in fact, the best-adjusted creatures in Maeda's universe; they know what they want - sex, and lots of it; they don't mind admitting it, and are not at all discouraged if at first they don't get it. The humans, on the other hand, are for the most part a pathetic lot, lying, cheating, too dishonest or scared to talk about their own true feelings and desires, and thus open to all sorts of nasty things like blackmail, deceit and unwelcome sexual encounters. The only way everything can finally be resolved is for everyone to be as open and honest about their feelings and the life they want to leave as 'pantsdemon' Kingan, and to hell with what your father might think! I wonder how the Professor explained her appearance in bondage gear appealing to a young

male student to help relieve her tensions, though

It will doubtless still offend - I can hear the howls of protest from some of my feminist friends already on just about the only issue that unites them with the fundamentalist Christians - and I do wonder how much of it will survive the censor. It's very silly, very explicit, and if you like sex on celluloid you'll like it a lot.

RORY DONNELLY

HUMMINGBIRDS

Western Connection, WC

You may remember our Tokyo correspondent Peter Evans writing about the Japanese release of this OAV two years ago. TOP GUN starring the Nolan sisters is a concept only the Japanese would ever attempt. Try THUNDERBIRDS made with a team of sisters ... whatever the parallel, HUMMINGBIRDS attacks it with extermination and bucketloads of industrial-strength Cute Factor. Five sisters and their elegant, brilliant and terrifying mother, who are all skilled pilots, plan the girls' career as idol singers in an attempt to glamorise the armed forces as well as turn a fast buck. But the girls' father, a mysterious figure absent on high-level secret business, has an agenda too...

An idol singer's life is not an easy one - do cameramen REALLY poke their lenses under your bedclothes, we wonder? There are lots of pretty clothes; flashy planes, some very nice in-cockpit animation, plus the obligatory idol singer glamour shots and songs, provide plenty of visual charm, and the undemanding script makes this relaxing viewing.

HELEN MCCARTHY

LOVE CITY

Western Connection 100 mins 1986/1995

Western Connection seem to be doing a very good line in apparent dry-runs for other anime. There's LADIUS (the proto-BEAST WARRIORS), SALAMANDER (a warmup for GUNBUSTER) and now we have LOVE CITY, which looks to all intents and purposes like the poor man's AKIRA. Rival gangs of 'Headmeters' (humans with DNA recombined through nanotech viruses to give them psychic powers) are fighting over a seemingly-innocent girl called Ai. Ai throws in her lot with a failed Headmeter, an ex-cop turned private-eye, an amnesiac ex-enemy and a grateful cute cat, and the battle begins. Sonoda's script, loaded with careful English neologisms like 'headmeter', 'tuned man' and 'metapsychic phase wall', is truly excellent, and even features a serious contender for one of the best endings in anime. The multiple meanings attached to just one name indicate how much thought has gone into the script. 'Ai' isn't just Japanese for 'love', it's also the 'A.I.' of 'arti-

ficial intelligence' and the Japanese pronunciation of the letter 'I', which is her codename. Unfortunately, being ahead of one's time isn't always good news, and in the case of LOVE CITY it has scuppered a great story with mediocre mid-80s animation. It's not that the animation in LOVE CITY is that bad, it's just that instead of enjoying the film I found myself wishing the makers could have waited for another couple of years before realising the project. More cerebral SF fans will probably enjoy the story and a few of the more surreal psychic torments, but over all, LOVE CITY is a disappointment.

JULIA SERTORI.

NEW DOMINION TANK POLICE ACT FIVE

Manga Video MANV 1075 30m cert 15

Despite inaccurate character design, puerile storylines and an appalling attempt to 'update' the show's original music score, Dominion has been one of Manga Video's staples since its release in 1992. Now, with a wave of sequel-mania sweeping the anime industry, the Newport City Tank Police are back in a new series of half-hour OAV's. In the first (Act 5), Leona and her sociopathic colleagues find themselves under scrutiny by a special investigator and under attack by a spider-like mecha that is trashing cops and criminals alike. How the two are connected forms the basis for a conspiracy which promises to stretch through the whole six volumes. NDTP5 is actually the first in a completely new Dominion OAV series, and although tacked quite cleverly onto Manga's existing acts shows a lot of differences, all of which are for the better. Noboru Furuse's character designs are much closer to the originals, and the music is a distinct improvement, ranging from Japanese bopette to grinding thrash-metal. Mecha design is competent, with a very 'Shirow' feel, and the show's backgrounds and affects are nicely handled. On the minus side, the dubbing is little more than okay, and there are also a couple of minor plot inconsistencies - the date has jumped from 2010 to 2100 with none of the characters aging a day, and there isn't a breath-mask in sight, smog or no smog. These niggles aside, NDTP is effective and fun.

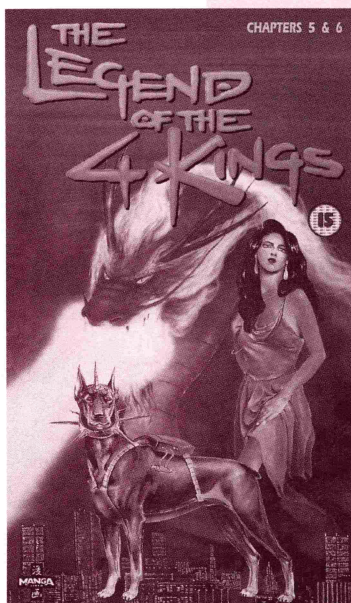
PETER J EVANS

SUPER DIMENSION CENTURY ORGUSS TWO

Vol One

Manga Video MANV 1079 60m cert 12

Orguss was originally the second 'Super Dimension' show to be released by Tatsunoko back in 1983-4. It filled the slot vacated by SDF Macross, and kept that show's fans happy with more transforming mecha, convoluted stories and Haruhiko Mikimoto character designs. Set in a world turned by a



dimensional bomb into a kind of reality jigsaw, Orguss ran for 36 episodes before the hero reversed the bomb's effects and set the parallel worlds straight again. It's difficult to define exactly what connection Orguss 02 has with its predecessor. Set some 200 years after the dimensional collapse, the world has reverted to an almost Victorian state of technology, barring the large numbers of mecha (Deci-mators) salvaged from the war. No mention is made of the Emaan, Terram, or Muu (three civilisations from the parallel worlds); now two human nations, Rivilia and Zafrin, draw closer to a state of war in the midst of political double-dealing and kingly backstabbing. The story features a young engineer called Lean, who is drawn into combat and the military (in that order), by the massive events shifting his world around him. Orguss 02 is a superb piece of anime; well-animated and dubbed, with a complex plot and a nice balance between character interplay, politics, and mecha battles. The whole series will last six episodes, two of which are contained on each tape. Thoroughly recommended, especially if you know nothing at all about the original Orguss.

PETER J EVANS

LEGEND OF THE 4 KINGS

Chapters 5 & 6, 92 Minutes, MANV 1073 Cert 15

These two episodes (Programmed to Kill and Dragon Alliance) bring us firmly to the midway point in this epic struggle between the hidden rulers of the world and four brothers imbued with mythological powers.

The successors to the evil Gozen turn to the diabolically evil Dr Tamoza for help as they struggle to pick up the pieces left after their old 'Shoguns' death. However their schemes pale into insignificance and seem almost school-boyish when the cultured Dr Patricia Lansdale of the shadowy Four Sisters organisation decides it's time to take on Japan and acquire one of the dragon-boys. With the accent in both episodes firmly on Dr Lansdale's plans and manipulations we get a far firmer and more consistently paced plot than last time. Traps are placed and the Ryudos become both the prey and unwitting executors of her schemes. It's all trashy nostalgic fun feeling like a glossy substance free melange of 60's style spy yarn and Marvel heroes adventure. Chapters 5&6 definitely live up to video comic label. Chock full of cliches, and brimming over with annoying repeated explanations they attain that junky disposable feeling with total ease. Fans of the series, will probably consider this to be the highspot of the 4 Kings saga so far.

This is pulp anime without a shadow of doubt.

ROBERT LYN DAVIES

There is a current explosion in Hong Kong cinema here, similar to the anime scene a few years ago. A lot of this interest is due to the influence of John Woo, and finally getting a belated release from MIA is

A BETTER TOMORROW

(MIA 95mins cert 18 £12.99 dub or £19.99 boxed widescreen sub with nifty booklet and bonus 10mins interview)

This is the film from 1986 that made his name (the sequel is already available). It follows the fortunes of a close knit band of friends - Ho (Ti Lung) a gangster who gives himself up to save his comrade Shing, and then gives up the rackets when he gets out of prison to spare his brother Kit (Leslie Cheung), who has just graduated as a cop. His best friend Mark (Chow Yun Fat) has been crippled paying back the villain responsible. You can bet they're not destined for a quiet life... Can he stay out of the rackets? Has Shing betrayed him? Can a man escape the past?

This is a seminal John Woo film, with all the awesome action sequences he has become famous for. But there is more to Woo than violence. His many imitators may be able to copy the surface flash, but not the underlying moral tone behind it. Woo has things to say, and below the action and the gloss, at the heart of his films is always the viewers emotional involvement with the characters as they cope with the universal themes of friendship and betrayal. The violence may be controversial, but you can't deny the man's commitment. Recommended

Also getting a release is

A BETTER TOMORROW III

Made In Hong Kong, 107 mins widescreen subtitled, cert 18, £12.99

This is the first sequel not directed by John Woo. So how does it hold up? Pretty good, actually. Tsui Hark (producer of ABT I and II) is a giant in the Hong Kong industry with impeccable credentials, and a visual stylist in his own right. He directed the groundbreaking ZU WARRIORS, in 1982, that arguably opened up modern Hong Kong cinema. He was born in Vietnam, and ABT III takes the form of a prequel set in Saigon towards the end of the civil war, drawing interesting parallels between the situation then, and the impending handover in 1997. Chow Yun Fat reprises his role as Mark, not yet a gangster though heading that way, as he helps a friend's family escape to Hong Kong (hopefully getting their

LIVE
kicking
by
**JOHN
SPENCER**

money past corrupt customs officials). He becomes involved with a gangster's moll, played by Anita Mui, whose gangster is missing. Then he returns... In true heroic fashion there is a lot of slow motion gunplay (at which Mui is extremely proficient), and the familiar themes of loyalty and betrayal - given an added twist by the leading role given to Mui in a previously all-male environment. A powerful film which, although not quite attaining Woo's visual poetry, is well worth watching.

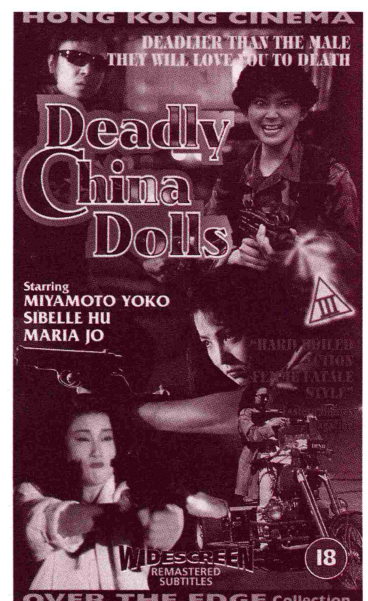
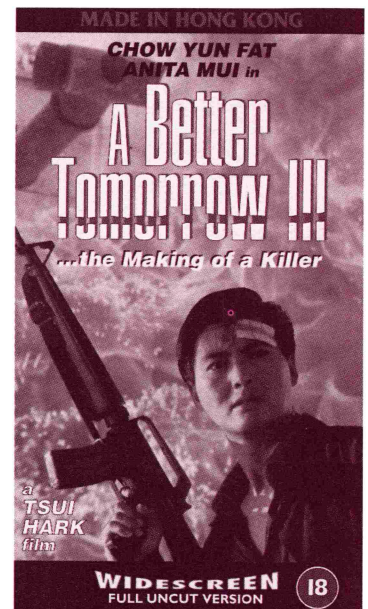
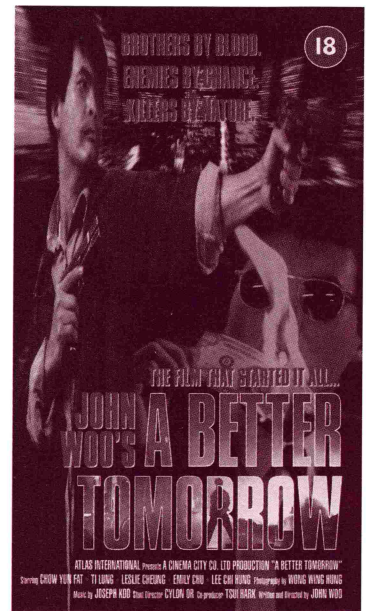
Heavily inspired by John Woo is Godfrey Ho's extremely successful **DEADLY CHINA DOLLS**

(92 mins widescreen subtitled, cert 18, £13.99)

His version is given a novel twist by replacing the male leads with an all-girl cast: Sibelle Hu (a box office star), Miyamoto Yoko and Maria Jo. Possibly a masterpiece of trash cinema, Ho keeps the plot moving along at a cracking pace with masses of martial arts action and gunplay, and fine acrobatic performances to get underwear in camera. The plot (does it really matter?) concerns policewoman Hu, two lethal female assassins hired to kill each other and the obligatory double dealing drug lords. As a side note, this is a Category III film: a new classification that permits nudity (of which there's rather a lot) - nothing that wouldn't get an 18 certificate in the UK, but previously unknown in Hong Kong. Interestingly, most of the nudity seems to be handled by non-Chinese actresses. This is not going to win any Oscars, but it is a lot of fun.

All this without mentioning Quentin Tarantino once! *Ooops...*

Also available: from Made In Hong Kong is **INVINCIBLE SHAOLIN** - historical kung fu action. From MIA is **DEATH BY MISADVENTURE**, a Bruce Lee biography and in depth look at the mysterious circumstances surrounding his death. From Eastern Heroes is **TOP FIGHTER**, a documentary looking at various stars including Bruce Lee, Jackie Chan and Jean-Claude Van Damme; **NEW KILLERS IN TOWN**, modern day martial arts/guns starring Moon Lee and Liu Chia Liang; and **THE VICTIM**, a traditional kung fu slugfest directed by/starring Samo Hung.



BOOK
SCAN

The clever thing about many of Ernest Hemingway's novels is that they happen in another language. They may be written in

English, but the characters spend a lot of time speaking foreign tongues. Thus, *A FAREWELL TO ARMS* happens largely in Italian, while *FOR WHOM THE BELL TOLLS* happens almost completely in Spanish. The different languages alter the thought patterns of their speakers, they change their vocabularies and mutate the way that they look at the world. The beauty is that we can see this taking place in the strange, often minute alterations to English; in linguistic matters, Hemingway either felt no need to show off, or was able to do so very, very subtly. *CHINA MOUNTAIN ZHANG*, the author would have us believe, happens in Chinese. Maureen McHugh's book is a beautifully constructed science fiction novel, positing a future world where red China reigns supreme. There isn't much of a plot; our eponymous hero is an academic drifter, looking for a place to fit in and eventually finding one. That's more or less it, except to say that McHugh's society is so precisely assembled that the novel is gripping from start to finish. The narrative centres on Zhang's career, but has plenty of time for long looks at those whose lives he touches, even in

passing. These many vignettes combine to show us an imagined world that is uncannily realistic, in all respects except the linguistic. McHugh's use of the Chinese language is superficially clever, but masks an inadequate understanding of the concepts that Hemingway uses so well. *CHINA MOUNTAIN ZHANG* is peppered with Chinese words, laboriously translated for those poor mortals who do not understand it. As the book marches on, it becomes clear that McHugh doesn't either. It's not just the many typographical errors in McHugh's Mandarin* that are so infuriating, she adds insult to injury with her sophomore insistence on using Chinese dialogue, which is then immediately translated. It begs the questions: weishenme o weishenme o weishenme? (Why oh why oh why?) One is reminded above all of an obsessive anime fan, loudly broadcasting his linguistic sophistication with the aid of memorised chunks from a Berlitz phrasebook. Furthermore, there are times when McHugh's tangents only serve to draw attention to her lack of knowledge. A true sinologist would never have made the claim that Yatsen (as in Sun Yatsen) is Cantonese for 'China Mountain' but McHugh does so in print for all to see. In another timeless moment, a Chinese girl explains her name to a Westerner, only to have him reply that his name has no meaning of its own. I sincerely hope that McHugh is being ironic; if she isn't, her next investment should be a philological

dictionary. And what, one wonders, has become of the many dialects of Chinese in McHugh's future world? Although most immigrants speak Fujianhua, Cantonese or Hakka, everybody in her book seems to have used the same Mandarin primer. The tragedy of *CHINA MOUNTAIN ZHANG* is the opportunity that McHugh has missed for truly 'linguistic' science fiction. She restricts herself to the most basic of Chinese phrases, and translates them with simplistic definitions, ignoring a goldmine of potential extrapolation. Even her protagonist's name possesses a wealth of secondary meanings, of which only the 'China' part is examined, and then in the most cursory manner. In the early pages of the book, McHugh uses a form of Chinglish, which reproduces Chinese grammar but uses English vocabulary (as in "This article is about books written"), but sadly she does not develop any further in this direction. This is a shame, because her Chinglish presents an excellent chance to really get to grips with what it means to think in Chinese, as most of her characters allegedly do. Bereft of a classical language from which new words can be coined, Chinese is forced to jump through linguistic hoops over scientific definitions. I would have loved to see how a language that still thinks a train is a 'fire-chariot' could cope with the day-to-day application of high technology, but McHugh has chosen not to embark on such speculation. With the language's depths unexplored, the value of McHugh's Chinese is reduced to mere window-dressing. In this she is no more guilty than William Gibson, who not only scatters meaningless decoy-words through his fiction but also escapes by the skin of his teeth in *NEUROMANCER* with some extremely lucky guesswork about Japanese geography. Gibson's use of 'decorative' words has a purpose; he doesn't expect the reader to understand them, only to bounce off them with the renewed awe of alienation. McHugh's Chinese, however, appears to have a more insidious *raison d'être*. We are not only patronised by her 'translations', but also by a superfluous appendix on romanisation and a lengthy biography of the author, both of which remind us that she has actually studied Chinese and has even been to China too. Gosh. It seems that we are meant to infer that McHugh knows her subject backwards, and that we should kowtow to her superior knowledge. This only serves to highlight the artist, not her art, and the light is not particularly good.

CHINA MOUNTAIN ZHANG is not the first SF novel of its kind; it shares a general category with McAuley's *RED DUST*, Williams' *ARISTOI* and Zindell's *NEVERNESS*. These books are part of current SF's exodus away from Japan in search of a new 'alien' culture. It will be interesting to see how long China maintains this role,

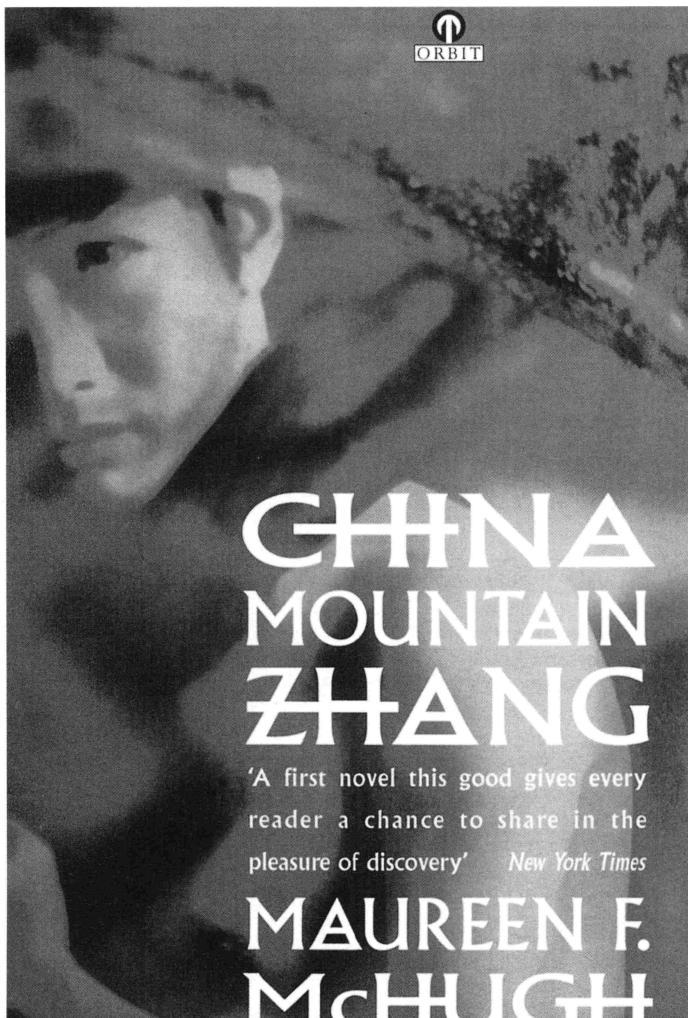
since Japan's fall from grace in cyberpunk came about when it became too recognisable or understandable, and when readers no longer had to rely on the vision of Western writers to find out about Japan. William Gibson had never been to Japan when he wrote *NEUROMANCER*, but he was able to paint a realistic picture, even for those of us who have. People like Otomo and Shirow, however, are experts on Japan, and once they start telling us what it's like, we have no need for guesswork. I should add that this sino-SF category is only superficial, in that some use is made of China as an SF trope. McHugh has something to learn from the other books that make use of China, in that their authors demonstrate considerably more humility. McAuley's use of Chinese is restricted to those terms (such as *danwei*) that one would expect to remain untranslated in English. Williams effortlessly blends Chinese with Greek to form the surfaces of his own 'setdressing', and Zindell does the same job with an intriguing fusion of Chinese with higher mathematics. But, to give McHugh her due, she also has a lot to teach these authors.

CHINA MOUNTAIN ZHANG, for all of the flaws that I have cited, remains fully deserving of every award it has won. I myself am very surprised that it failed to win the Hugo. The 'sino-SF' label is only arbitrary, since the book's plotting and subject-matter place it head and shoulders above its contemporaries. Language aside, all McHugh's extrapolations of culture are deeply convincing, and her observations on the (rather British) demands of Chinese etiquette are spot-on. *CHINA MOUNTAIN ZHANG* may well bring new life and new readers into SF, not only because it has been packaged very much for the 'high end' of the book market, but also because it represents a very unusual departure from many conventions. The most noticeable of these is the need for something to happen at all, and it is a credit to McHugh's writing ability that the reader is content merely to gawp at her marvellous worldbuilding. So I hope that both you and Ms McHugh will forgive me my linguistic ramblings and pay attention to the most important sentence of this review, which is coming next. *CHINA MOUNTAIN ZHANG* comes highly recommended, and I await Ms McHugh's next book with bated breath.

CHINA MOUNTAIN ZHANG, Maureen F. McHugh. Orbit Books, 1995. ISBN 1-857232704, £5.99

* For the record, these include Sibanya substituted for Xibanya, jar for zher, hauqiao for huaqiao, tamada for tamade and a few dubious spellings such as wai for wei, that would have been allowable but for her insistence that she is using Pinyin romanisation.

JONATHAN CLEMENTS



Well, there's absolutely no excuse for running another picture of Sailor Moon. However, Sailor Saturn could be a different matter entirely...

Why does Britain lag behind Japan in comcs and animation? A new reader raises the question and Helen McCarthy gives her opinion. What's yours?

Dear Sirs,
Just bought ANIME UK no. 1 and I'll be buying it from now on. What a great magazine!
I have some questions re. anime and manga, and I wondered, as you are all 'in the know', if you had any answers.
Basically, why has there never really been any British manga and anime? The only real manga there is in Britain is 2000 AD, but that's it really, one solitary title. I remember back in the mid 80s there was a sudden explosion of 'graphic' comics, but all of them faded away very quickly. If manga is so popular in Britain, why is there so little home grown material?
The same goes for anime. All the cartoon shows I watched growing up through the 70s were either US or Japanimation via the US, but no British material. Same question - if such shows get the air time on UK television, where is the home grown material?
If 2000 AD were a Japanese product I bet there'd be some back catalogue of JUDGE DREDD OAV material about. I know there's the live action Stallone film coming out this summer, but Dredd has been around now for some years and you'd think someone over here would have had the ol' light bulb over the noggin by now, seeing the interest in anime, to realise that there would be a market (world-wide) for OAV material on that 2000 AD character alone.
Is it something in us British that causes us not to produce anime and manga? The Americans produce manga (Marvel, DC etc) and anime (OK, so nothing like Japanese anime, but cartoon shows are still anime.) It just seems so strange to me that here is a market place with obvious sales potential and no one in Britain is willing to give it a try. Anyway, I wish you all luck with ANIME UK; I'm waiting patiently for No. 2! It's a well produced, informative magazine with a high production standard.
One last question - I'm 31 (old!!) and grew up watching MARINE BOY, my first taste of anime (followed some years later by BATTLE OF THE PLANETS) and I was wondering if there is any MARINE BOY available on video - and if not, why not! I'd dearly love to see it again. The kids now have POWERS RANGERS, I had MARINE BOY. Just thinking, I bet the sales of chewing gum went up when that show was on TV - everyone wanted to have their sticks of oxygum! Great days.
NEIL ALLAN, Lhanbryde, Moray, Scotland.

HELEN : Thanks for your kind words - it's especially nice to hear from a completely new reader, because you're looking at the magazine with fresh eyes. And as for 'old', well, you're less than half the age of the oldest AUK reader I know of! The best entertainment and culture isn't age-driven and crosses most boundaries, so say it loud - old, otaku and proud!
MARINE BOY sadly has never been out on video in the UK, and I haven't heard of any US releases. Many people share your fond memories, so if anyone out there has plans for a video release, I'm sure it will be welcomed! As for the rest of the letter, you've raised one of my favourite personal hobby-horses and given me the chance to express some of my opinions, for which I'm most grateful. Your letter makes some very interesting points which can only really be addressed through the history of animation and comics in the UK, USA and Japan and deserves a wider debate. Why does Britain not have an animation and comics industry on the scale of the USA or Japan? Well, the USA is obviously a much bigger market, and since it speaks our language (more or less) American product can be brought in to the UK often more cheaply than home-produced product can be generated. Massive US marketing campaigns can extend over here and advertising costs can be shared and thus reduced. One of capitalism's biggest dilemmas is how to cope when the economy of the so-called free market begins to cut local industries to ribbons.
Japan, however, is only twice as big a market in population terms as the UK, and does not have the advantage of a language shared by a large part of the world's population. So how does Japan manage to support a much bigger comic and animation industry? Well, first of all, the insularity imposed by the Japanese language is a big help to Japanese publishers and programme-makers. While American material enters the country through the same channels as the UK, it has to be translated and dubbed for wide-spread sales to occur - an extra expense which gives the local product a cost advantage. More importantly, however, the anime and manga industry has a much broader base than here in the UK, and this is in large part due to social and philosophical differences between the two nations. Japan can buy childrens' and teenagers' comics and animation from the USA if it wish-

es, but its own huge young adult and adult market - especially the female market - is catered for nowhere else. We see comics and animation as purely for kids, and in the over-10s market almost exclusively for boys. It's only in the last 10-15 years that people in their 20s have begun to be able to admit to reading comics in public without being regarded as wierd, and much of that attitude still persists. Animators can either work for children, for commercials, or for the art-houses on scratchy, symbolic shorts; there is little scope and no encouragement for them to produce animation as mainstream mass-market entertainment.

In Japan, anime and manga are accepted as entertainment for a wide range of ages, social classes and tastes. They also serve as learning aids, not just in schools but in industry - pictures can help to explain complex systems without ambiguity, hence THE MANGA GUIDE TO SEWAGE MANAGEMENT. Although many people DO consider manga to be 'juvenile', there is a wider general acceptance of comics than in the West. Manga for businessmen, housewives, mahjong fanatics and sushi makers exist alongside the sf and fantasy aimed at young males which is more familiar to the West. This means that, because publishers can spread their product and therefore their costs over a much wider market, more material can be produced and sold. And, of course, the wider range of material produces a wider awareness of the prospects of working in the industry, so more talented people plan to go into anime and manga as a career, instead of first considering other media.

All these factors mean that anime and manga are viable industries in Japan, even before you look at the huge merchandising tie-ins. And they didn't just spring up in Japan's years of economic prosperity; the foundations were laid in the 60s and early 70s, during the long recovery from the devastation of World War II. So hardpressed Britain COULD build its comic and anime industry; but the first step - creating the attitude that accepts comics and animation as viable massmarket entertainment forms - is the hardest. **WHAT DO YOU THINK?** *Why doesn't Britain have a viable local comics and animation industry? what can be done to change things? Write in with your views to ANIME SOAPBOX, AUK, 70 Mortimer Street, London W1N 7DF.*

SOAP

BOX





Ne-chan is sooooo cool!

Konnichiwa Helen and all the gang at AUK, I would like to say how much I enjoyed the new-look ANIME UK, not only is the layout and design excellent, but also the articles. I was overjoyed to see at last an article about DRAGONBALL. Ever since I read the manga in SHONEN JUMP over 2 years ago I have been hooked and have long since wanted to know more about the series.

I am also glad that with all the new features you haven't taken anything out, although saying this I do miss the little SD pictures of the crew and humorous quotes, and hope they may return soon.

I also have a question about (your reply to) the letter from Simon Hempel in Germany. You replied that you don't normally print colour artwork because of lack of space, but in issue 17 of AUK you asked artists to submit colour artwork. I have just started building up a portfolio of anime style drawings which also includes some colour work, although not up to the standard of Steve Kyte. I would like to know if you are interested in colour artwork by fans?

Ja mata - **ANDREW A'COURT**, Blandford Forum, Dorset, UK.

HELEN : *Many thanks for your kind words about the 'new-look' AUK. We hope that everyone will like it as much as you do - especially the new readers we hope to attract through the newsagents and John Menzies shops. We did agonize a bit over getting rid of the little mast-head cartoons, but they take time to do and you'd be surprised how long it can take to think of a theme and write the captions themselves, too; now that we are publishing twice as often on the same number of staff, we don't have much time to spare now! As for colour artwork, if you look again at issue 17 you'll see that we say quite specifically that we can't print fan art in colour, but are happy to look at professional submissions. If you think your work is of an acceptable professional standard, send photocopies plus return postage and I'll be happy to look at it.*

Moshi moshi Lady McCarty,
I'm sorry ... I couldn't help myself to ask you a very weird question ... I guess lotsa fans wanna know too! Well, I always love the Outzone page,

it's the most delicious page!
So ... I think to myself ... can she really coook?

I've enclosed a little drawing for the EYECATCH page, hope you like it as much as I enjoy the delicious recipes.
Yours sincerely, **MAN-HUNG TSE**, Den Haag, Holland
(A Momo's Minky Mallo Pie fiend)

HELEN : *Can I cook? Well, when I clear the table after one of my dinner parties the guests usually seem to follow me out to the kitchen begging for second helpings ... but maybe it's just that my portions are too small! Although I write most of the AH OISHII recipes, I've had a few wonderful feasts submitted by readers in the past, and I'm always happy to receive someone else's recipes to test. Just remember, they have to be SHORT and SIMPLE - fewer than 10 ingredients and 6 steps to make up. Go cook!*

Dear Helen,
I hope you like my own devised 'mecha' and will print it in your superbly excellent ANIME UK magazine. I must say I am very impressed with the 'new series' ANIME UK mag, and I particularly enjoyed reading THE GUYVER character info, it was very interesting. Keep up the good work!

OTAKU JAMES KREFTA,
Rochester, Kent, UK

HELEN : *Thanks, James, the cheque's in the post ... and thanks for sending your drawing. We can never promise to feature anyone's work in our EYECATCH section because space is limited, but we keep all the artwork you send us and look at it every month to select that issue's fan artists. So keep a lookout for your piece!*

Dear Helen & Co.,
It's great news that AUK is going to be published monthly. It means that I'll have to read a bit faster from now on!

I would be grateful if you could shed some light on a video I've just bought from a local video rental shop. The video, MAZINGER Z, released by Graphic Video and distributed by Mountain Video, was at the irresistible price of £1.50, so I bought it. The title rang bells after reading the Go Nagai interview in AUK 17. It looks like the first four episodes of a 1960s/70s TV series stuck on a 90 minute video tape. (I loved the WARRIORS OF THE WIND article too, as I own a copy myself.)

I am probably your most northerly subscriber on the British mainland. My mate Erland Leslie is probably your most northerly subscriber on the British Isles, as he lives in Kirkwall on Orkney.
JIM BAIN, Wick, Caithness, Scotland.

HELEN : *I think you're right there, though (to the best of my knowledge) our most northerly readers worldwide are in Norway and Alaska. As for MAZINGER Z, the TV series was first aired in Japan in 1972 and a number of episodes have made their way onto the UK kiddievid market in compilations or as part of anthology-style 'magazine' tapes - via the USA, where the series was redubbed into English. MAZINGER Z speaks a number of European languages too, though notably Spanish and French - and has been responsible for many a British holidaymaker returning from the Continent in the late 70s and early 80s with plastic robot toys and LP records of the series music in their luggage.*

Dear Helen,
Congrats on going monthly. I was a bit concerned that there was no Spongley, then I turned the page, saw Ne-chan and promptly forgot that Spongley ever existed! (Can I be the first member of the Ne-chan fan club?)
A couple of questions. Firstly, are there going to be any more RANMA 1/2 Graphic Novels? I have volumes 1, 2 and 3 of the Viz books; Volume 3 just sort of stops when Shampoo leaves. I have not seen a Vol. 4 advertised anywhere, it can't finish there. I need to know what happens!
Secondly, I've decided to try and learn Japanese because it seems to be the only way to get anywhere in the world today! BUT North Devon isn't exactly the centre of the universe, so can you tell me where I can learn? Are the Ganbatte books good for a total beginner like me? I wish I could learn by repeated watching of BUBBLE



but some days things just don't go well...

GUM CRISIS and GUNBUSTER, but sadly it's not working!
Eternal thanks for everything,
JAMIE WOODHEAD, Combe Martin, North Devon, UK.

PS: The CYBERPUNK debate is almost as good as the sub/dub one isn't it! BUT I think that Mobius-bashing should be banned. SILENT MOBIUS is cool and people should accept it for what it is! (And, just for the record, subtitling will always rule!)

HELEN : *Ne-chan is very flattered by all the kind comments people have been making and thanks you all very much. Spongley hasn't vanished, however; he's still around and says that one day*

animail

We want your input! Write to Animail - Anime UK Magazine - 3rd Floor - 70 Mortimer Street - London W1N 7DF - England

he'll deal with that uppity little mouse! But on to your questions : yes, those nice people at VIZ are going to bring out more RANMA 1/2 Graphic Novels so just ask your comics retailer to keep an eye out for them. And yes, the GANBATTE books are a very good way to start learning Japanese, because they will



so when she's in trouble...

teach you to read two of the three script systems. A very good basic grammar book is JAPANESE FOR BUSY PEOPLE, which is designed for those who don't have time to go to classes regularly. And why not see if your local education authority can provide Japanese classes?

Dear Animail,
I am very impressed with your first issue of ANIME UK and just had to add it to my growing collection of Japanese animation.
E. NOBLE, Sherborne, Dorset, UK

HELEN : We're so glad that our relaunch as a monthly has helped us reach so many new readers! But if you've missed out on the bimonthly issues of ANIME UK, why not turn to our back issues page and see how much great anime info you can find there? Let me blow our own trumpet for a few minutes : we profiled PLASTIC LITTLE and DOMINION II when they appeared in Japan, we featured YUUGEN KAISHA (Phantom Quest Corp., out now in the USA) on its Japanese release and broke the news of the planned UK release of TENCHI MUYO! RYO OH KI and the Pioneer UK launch. We don't just do the latest hyped stuff either - we were the only anime magazine in the West to pay tribute to the father of the anime industry, Osamu Tezuka-sensei, on the fifth anniversary of his death last year, and we consistently report on older and less-known titles too. So if you don't have a full set of back issues yet, maybe you should get them

Dear ANIME UK,
I was very impressed by your article on DRAGONBALL Z, and I look forward to reading next issue's article. I was wondering if you could answer these DRAGONBALL Z related questions.

- 1) In last month's (March) issue, you didn't mention what 6 of the DRAGONBALL Z movies were about. I'd be grateful if you would say what they are about now, for I would like to buy some of them.
- 2) do you know where I can buy these videos and other DRAGONBALL Z merchandise?

BRIAN TUNG,
Cheltenham,
Gloucestershire, UK

HELEN : I'm glad you enjoyed the first part of Phil and Martin's DRAGONBALL Z article. As you know, it's a three-parter, and part three - in this issue contains the answer to your question with the rest of the movie storylines!

DRAGONBALL and DRAGONBALL Z have not yet been licenced for sale in the UK. This means that you can't buy a VHS-PAL English language videotape (at least not legally - there are always crooks who sell bootleg copies at inflated prices). However, you can buy Hong Kong Chinese video releases, which are in PAL, dubbed in Chinese but often subtitled in English, in Chinese video shops. You can also often find DRAGONBALL Z merchandise like posters, pins and toys there. In London try CANNON & CO. in Newport Place and SOUNDS OF CHINA in Gerrard Street. FORBIDDEN PLANET on New Oxford St., London, and SHEFFIELD SPACE CENTRE also sell some DRAGONBALL merchandise.

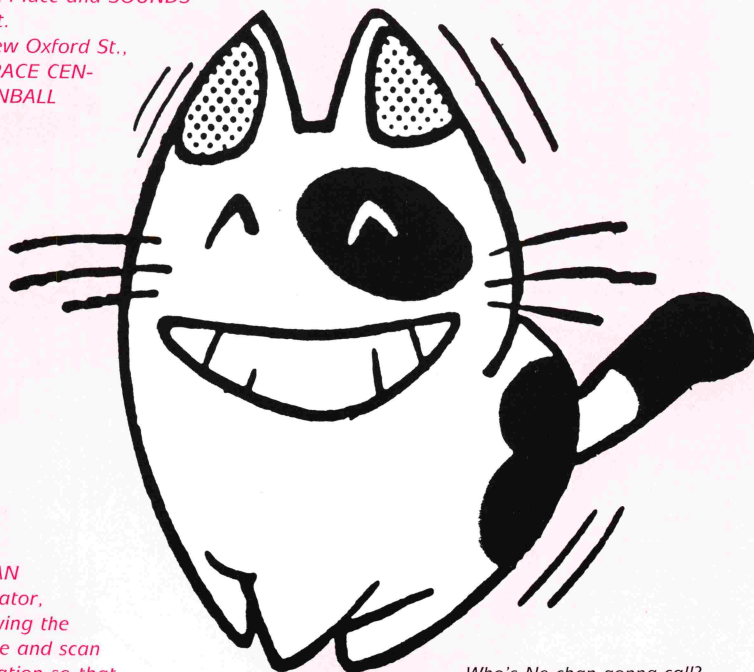
Dear Helen,
Could I ask a favor? I've been trying to get an English translation of Track 3, 'Remember', from the BUBBLE GUM CRISIS Complete Vocal Collection Vol. #1. even ANIMEIGO can't seem to provide it.
Thanx!

JACK FURLONG,
Largo, Florida, USA.

HELEN: I can't provide it either, but I know a man who can - over to JONATHAN CLEMENTS, our staff translator, who says that without knowing the tune, he can't make it rhyme and scan - but here is a rough translation so that you can prepare your own version!

REMEMBER

*The veil lifts over the town,
Amidst it all, an unpainted face shows
A blue curtain of
Silence draws across it all
Sleep has been forgotten, by my bed
I am buffeted by tears
Missing you
On this loneliest of nights.
Je t'aime/ However great ...
Je t'aime/... the distance is between us
Remember/ You ...
Remember/ ... have not been forgotten
When you didn't come to meet me ...
The weight of love tore my heart
I want to believe in ...
Your smile from that day
Someday/ I can overcome the sadness
Someday/ I will find again ..
Remember/ ... the kindness of ...
Remember/ ... your loving arms.*



*Who's Ne-chan gonna call?
SPONGLEY! Hero of the Hour!*

Christmas may be a long way away but it's coming again for the lucky winners of our Christmas competitions!

OCEAN/SYNDICATE CONTEST : We asked you what anime you'd like to see made into a computer game. BUBBLE GUM CRISIS came up tops, with strong support for AKIRA, CYBER CITY OEDO 808, and - surprisingly - KO CENTURY BEAST WARRIORS. Winner JULIAN BLAKE of St. Leonard's-on-Sea, East Sussex, UK, went for RIDING BEAN and pointed out that it would work well in numerous game styles, either separately or within one title. Second prize goes to TOM RYDER of Bromley, Kent, UK, and runners-up are JOE LUCENTE, Addison, IL, USA; KEAT LOUI, Uxbridge, Middx, UK; RUSSELL ELDER, Paisley, Scotland.

AUK CHRISTMAS CONTEST : The URUSEI YATSURA laserdisc set has been won by C. W. EVANS-GUNTHER of Clwyd, Wales. Runners-up are B. Attley, London, UK; P.J. Hankin, Middx., UK; S. Oudshoorn, Almere, Holland; Ming Hung Wu, Essex, UK; R. Tippler, Herts, UK; O. Maas, Berlin, Germany; Sue Greenup, Kent, UK; Kevin Mineur, Dorset, UK; L. Martin, Avon, UK; Bart Deykers, Mierlo, Holland; Joe Lucente, Illinois, USA; Lucia Carpenetti, TS, Italy; Nicolas Horlait, Braine L'Alleud, Belgium.

WIN LIMITED EDITION ROBOTECH BOOK!

To celebrate the ongoing popularity of the MACROSS concept, and their own continuing release of the ROBOTECH series, KISEKI FILMS have given us a copy of the deluxe, slipcased limited edition of ROBOTECH ART 3 - THE SENTINELS, written by Carl Macek and lavishly illustrated. The book is signed and numbered (661 of 1,000) by the author on a special bookplate. It's a wonderful addition to any MACROSS or ROBOTECH fan's collection, and you could own it!

How? Just send us a postcard with your name and address and the answer to one very simple question : Name Rick Hunter's two girlfriends in ROBOTECH. Couldn't be easier, could it? The sender of the first correct answer out of the hat on June 15th will win the book.

Send your entry to ROBOTECH COMPETITION, ANIME UK, 70 MORTIMER STREET, LONDON W1N 7DF, UK, to reach us not later than June 15th.



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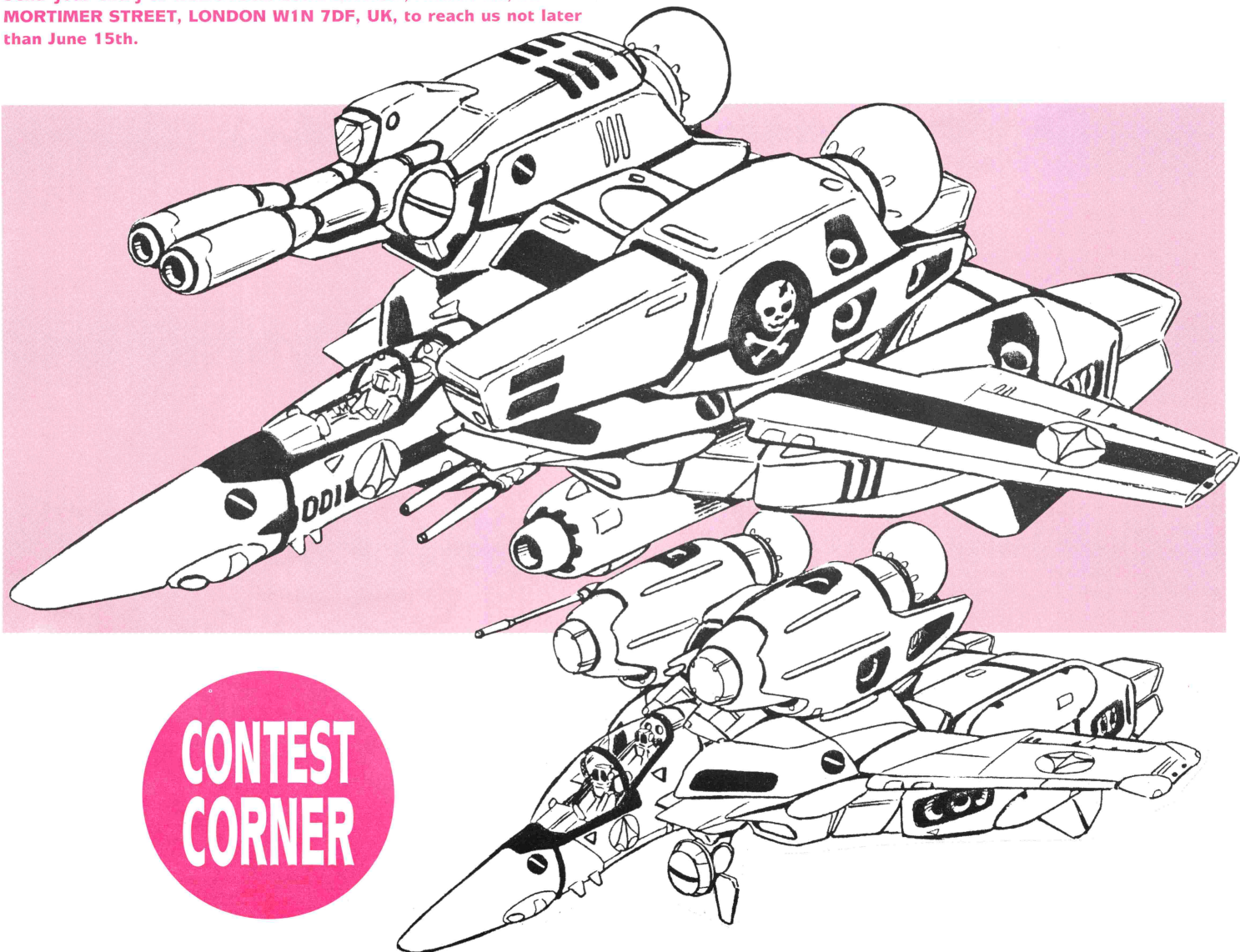
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FAN SCENE

FANSCENE ROUNDUP is the place to go for info on anime and manga fanzines, conventions and all kinds of fan activity. Make sure your fellow-otaku know about YOUR fanzine or get-together - send details to

FANSCENE ROUNDUP, ANIME UK, 70 Mortimer Street, London W1N 7DF, UK. Please note : convention info has to reach us AT LEAST three months before the convention date.

CONVENTION IN BELGIUM - FACTS III REPORT by EMMANUEL van MELKEBEKE

The principal aim of the FACTS¹ convention is to give people with slightly out-of-this-world hobbies a chance to find things related to their favourite pastime, to talk with other fans and just have a great time. Areas covered include American comics, science fiction, fantasy, (cult-)movies and of course manga and anime! All of these are passions which have a rapidly-growing audience but which are - for the moment - still too small to justify a convention of their own.

The third edition of FACTS took place on the 23rd of October 1994 and I can assure you that it was much, much bigger than FACTS II. Judge for yourself : total exhibition space grew from 280 to 750 square metres and number of dealers increased from 8 to 28, while the crowd of visitors exploded from 160 to a total of 600 persons. (I must admit it's kind of difficult to write a really objective article when you co-organize something...)

The manga- and anime-fans surely had no right to complain, as not only many of the dealer-tables featured their favorite goodies (ranging from SD DRAGONBALL Z figures to rare anime LDs and some beautifully sculpted APPLESEED model kits), but there were also three anime-projections on large screen, namely VAMPIRE PRINCESS MIYU, OH! MY GODDESS and LUM THE FOREVER, none of them ever having been projected in Belgium before. All were attended heavily, despite some minor technical problems. (That's what happens when the operator forgets to bring the remote control with him and that remote is the only thing that can make the subtitles appear ...) But hey : nobody's perfect!

There was a great atmosphere, as it seemed that many fans discovered, to their own surprise, that they were not the only manga- and anime-fan in Belgium (bear in mind that the Belgian fanclub-scene has only recently started to develop), so I guess that many contacts have been made. Almost everybody I spoke to told me he was (very) satisfied with his/her visit² - despite a suddenly empty wallet - and promised he (or she) would surely be part of the next edition.

And speaking of next editions : FACTS IV will take place on Sunday 1st October 1995 from 10.00 to 17.00 h in Centrum Ten Berg, Halve Maanstraat 94, 9040 St-Amandsberg (Gent). It will feature dealers from different countries, anime and cult-movie large screen projections (in a specially designed room this time), special guest stars and much, much more. If you're only going to one convention this year ... you really should go out more often!

PS : For more info, you can write to Emmanuel van Melkebeke, FACTS IV, Parkplein 5, B-9000 Gent, Belgium.

¹ FACTS stans for Fantasy, Anime, Comics, Toys, Space)

² do YOU think that having a laser-gun pointed at you would encourage you to lie?)

KINOSEI ANIME NETWORK is an anime club with a newsletter, anime catalogue, script information, tape trading, fan subtitling, etc. They welcome enquiries from fans worldwide - overseas fans please enclose two IRCs. Kinosei Anime Network, 608 S. 152nd Street #C-9, Seattle, WA 98148, U.S.A.

OTAKU is a new German-language fanzine for anime and manga lovers. The first two issues are out now and a third is in production, with information on comics, models, games, older anime and new German anime releases. The editorial team welcomes new readers, prospective contributors, and feedback of all kinds. Write for more details, enclosing IRCs if outside Germany, to Joachim Metzger, OTAKU, Fronackerstr. 22, 68219 Mannheim, Germany.

AND ANOTHER OTAKU - in English this time - a highly personal, totally self-indulgent adolescent yowl of a fanzine whose schoolage team are doing exactly what they want and don't particularly care if you don't like it. Not so hot on information but you can get that from us ageing feminists in the pro field. Go for the energy, arrogance and sheer enjoyment - this is how the old and jaded among us remember fandom used to be. £1.50 inc P & P from Anthony De Luca, 40 Stanley Street, Bedford, MK41 7RW.

MINAMI ANIME, 'the Club with added KAWAII', has just revamped its newsletter and is planning its first convention (see NEWSLINE). New members are always welcome, especially if they like the softer, cuter side of anime, on which the club concentrates; for details write to Mark Cleaver, MINAMI ANIME, 15 New Road, Fair Oak, Eastleigh, Hants., SO50 8EN, U.K.



O.C.S. BOOKS is a gem of a Japanese bookshop in the leafy enclave of Ealing Common. A bright local bookstore with a friendly atmosphere, it stocks all kinds of Japanese books and magazines, with a small stock of stationery and a few little toys and puzzles. You can also buy those wonderful, huge, brightly coloured poster calendars with pictures of your anime favourites or Japanese music and sports stars. Prices are lower than the Japanese shops in Central London. Open Tuesday-Sunday, 10 a.m. - 6 p.m., 2 Grosvenor Parade, Uxbridge Road, Ealing, London W5 3NN, tel 0181 992 6335.

MAILED MUSIC AND VIDEO is a mail-order business established in 1990 but now going into anime in a big way. They offer a fast mail order service - next-day despatch, delivery averaging 3 days - on a catalogue of 14,000 videos and over 200,000 CDs of all kinds, including a strong back catalogue. Write to them at 15-16 Thomas Street, Chepstow, Gwent, NP6 5DH.

LY PEU-HAI, 4215 Bd de Strasbourg, 59000 Lille, France : "Hello. I'm looking for fans and correspondents all over the world - ROBOTECH, MAISON IKKOKU, KIMAGURE ORANGE ROAD, YOU'RE UNDER ARREST!, SUPERDIMENSIONAL CENTURY ORGUSS TV series, MACROSS 7, AH! MY GODDESS. Write in English or French." Miss **YUKA YOSHIMOTO**, Siekou Apt. 1-201, 4-27 Asatuyugahara-cho, Kamigamo, Kitaku, Kyoto 603, JAPAN, 23 year old university student. "I like very much comic books and animation, of course. But I hope for intelligent penfriends who can think and talk about all kinds of topics, not just comics and animation but also culture and society, politics, economy and the world situation." Favourite manga MASTER KEATON, favourite anime MACROSS. **JAMIE KING**, Unit 5/28A, Union Road, Penrith, NSW 2750, AUSTRALIA, would like to contact fellow anime freaks worldwide. Interests : small press comics, wierd obscure music & films. Fave anime DEVIL HUNTER YOKO, LUM, TENCHI MUYO!, BGC, YUUGEN KAISHA, F3. 'Grab a pen and please write to me. I'll respond to every letter!!'

STEPHEN REED, 31 Church Green, Starlawn, Bilston, West Midlands, WV14 6HJ, UK: aged 21, would like penpals from all over the world, male and female. fave things DOMINION TANK POLICE, MOLDIVER and DRAGONBALLS. All letters will be replied to!!

STEFANO MONTICELLI, Via Del Malfante 5, 1-50047 Prato, Italy. "I'd like to correspond with a foreign pen-pal. I'm a 19 year old boy, and my favourite anime are Oniisamae..., Nausicaa, Laputa, Ranma 1/2, Orange Road, Urusei Yatsura and Giant Robot."

MICHAEL KING, 2 Ovenden Ave., Ovenden, Halifax, W. Yorks., HX3 5EN. 'I am 14 years old, collect all the popular anime (AKIRA and many more), also manga like Ippongi Bang's FIII BANDIT, DODEKAIN, STREET FIGHTER II, OH MY GODDESS, GOLD DIGGER. I also like music such as the BUBBLE GUM CRISIS volumes. My friends call me 'Kingly', I like to draw and play SNES before I do my homework. I will reply to every letter without fail. Would prefer people who are Japanese and good at art, but I'm not too bothered!'



PEN PALS

RETAIL ROUNDUP

Another quiz to tax your brain and test your anime knowledge. NEO-OTAKU questions are based on material available in the UK, so they shouldn't give you too much trouble, but the higher levels may present more of a challenge.

NEO-OTAKU

1. What's Briareos' surname in APPLESEED?
2. Who directed MACROSS PLUS? (Both names please.)
3. Name the manga artist responsible for MERMAID'S FOREST.
4. Who is Rick Hunter's 'big brother'?

OTAKU

1. Which Japanese anime magazine celebrates its 10th birthday this year?
2. What is BLUE WATER in FUSHIGI NO UMI NO NADIA?
3. What is Jerry Beck's connection with anime?
4. Who designed the mecha for FANG OF THE SUN DOUGRAM?

SUPER-OTAKU

1. Who directed LEGEND OF THE FOREST?
2. What are PINESALAD PRODUCTIONS?
3. What is the connection between Lafcadio Hearn and US MANGA CORPS?
4. Who translated the autobiographical manga BAREFOOT GEN? (Both names please.)

Answers in the next issue!

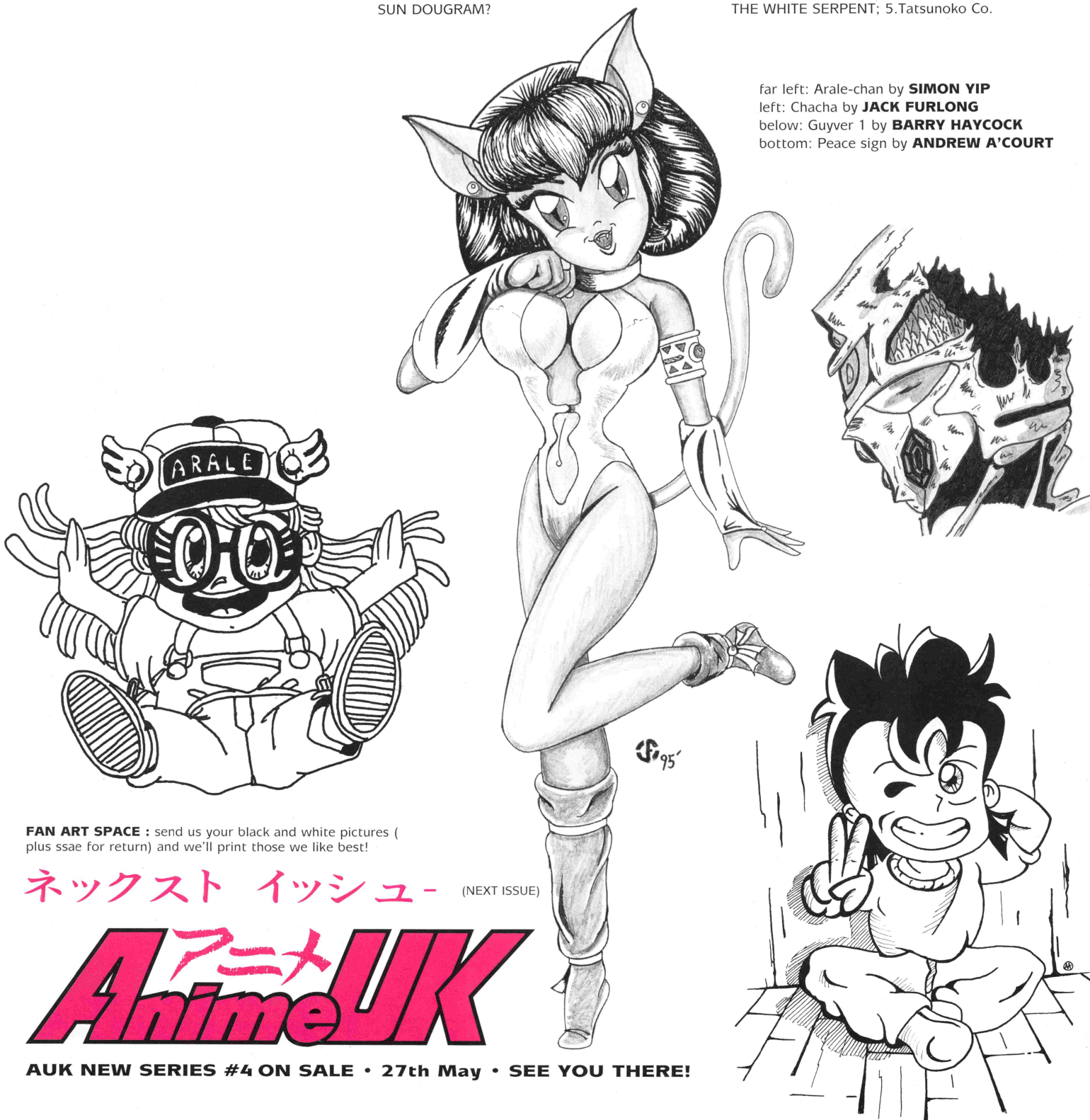
Did you have problems last month? Here are the answers:

NEO-OTAKU 1. Graviton City; 2. Tiger and turtle; 3. Hazzard; 4. He's a medium; 5. Four.

OTAKU 1. THE COCKPIT; 2. Ryu Mizuno; 3. Kyosuke, Maname and Kurumi Kasuga; 4. Indian; 5. Bronze.

SUPER-OTAKU 1. WINDARIA: LEGEND OF FABULOUS BATTLE; 2. Their surname - Priss & Yoko ASAGIRI; 3. TOUCH, ROUGH. 4. HAKUJADEN aka THE WHITE SERPENT; 5. Tatsunoko Co.

far left: Arale-chan by **SIMON YIP**
left: Chacha by **JACK FURLONG**
below: Guyver 1 by **BARRY HAYCOCK**
bottom: Peace sign by **ANDREW A'COURT**



FAN ART SPACE : send us your black and white pictures (plus ssae for return) and we'll print those we like best!

ネクスト イッシュュー (NEXT ISSUE)

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HEAVENLY BANANAS

- 1 PLACE PEELED BANANA IN THE CENTRE OF A LARGE PIECE OF FOIL.
- 2 SPRINKLE SUGAR AND LEMON RIND ONTO BANANA.
- 3 SQUEEZE A LITTLE LEMON JUICE OVER BANANA AND DRIZZLE THE HONEY ON TOP.
- 4 FOLD THE FOIL OVER AND TUCK IN THE ENDS TO WRAP THE BANANA.
- 5 BAKE IN A HOT OVEN 180°C -190°C FOR TEN MINUTES. SERVE HOT IN THE FOIL, WITH GREEK YOGURT OR WHIPPED CREAM IF LIKED.

INGREDIENTS FOR EACH PERSON:
 1 RIPE BANANA
 1 TEASPOON HONEY.
 GRATED LEMON RIND & LEMON JUICE.
 1 ROUNDED TEASPOON SOFT BROWN SUGAR.
 (NB: 1 LEMON GIVES ENOUGH RIND & JUICE FOR 4 TO 6 BANANAS.)

PATRICK ROSE.

ANIME GALLERY

The HUMMINGBIRDS have taken off and the skies are filled with music ... this ANIME GALLERY is merely an excuse to show you some more of the beautiful pictures from this OAV release, which just couldn't be fitted into our IDOL SINGERS feature! The team's 1995 exploits are currently being announced in the Japanese magazines, and a 1996 edition is in the planning stages.

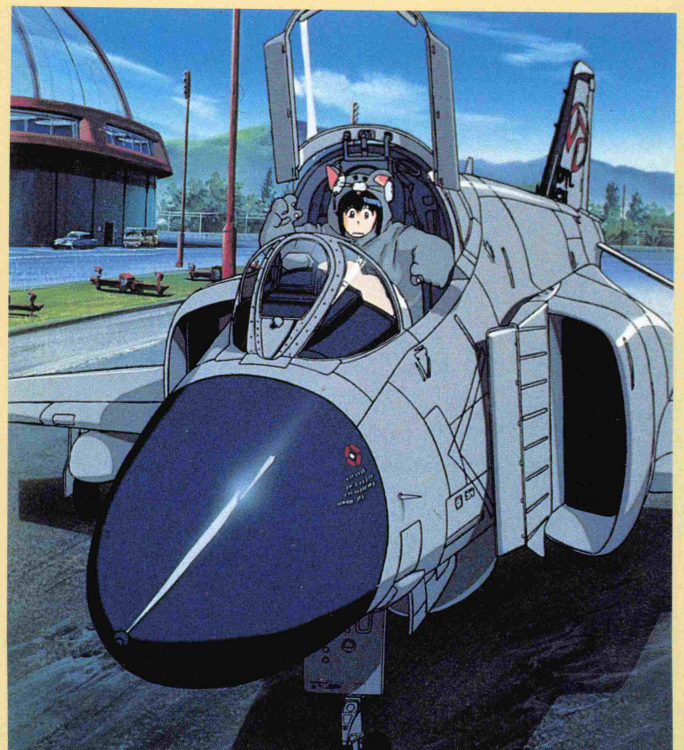
The back cover shows Japan's answer to the Nolans, the Toriishi sisters, in action at the beach, on the airfield in concert costume, and just being their own sweet selves in everyday gear. Check the big picture to see which sister is which : they are, from left to right at the back, Number Two sister Yayoi, eldest Kanna, and fourth sister Uzuki, and in front, baby Mina and heroine Satsuki, the middle sister.

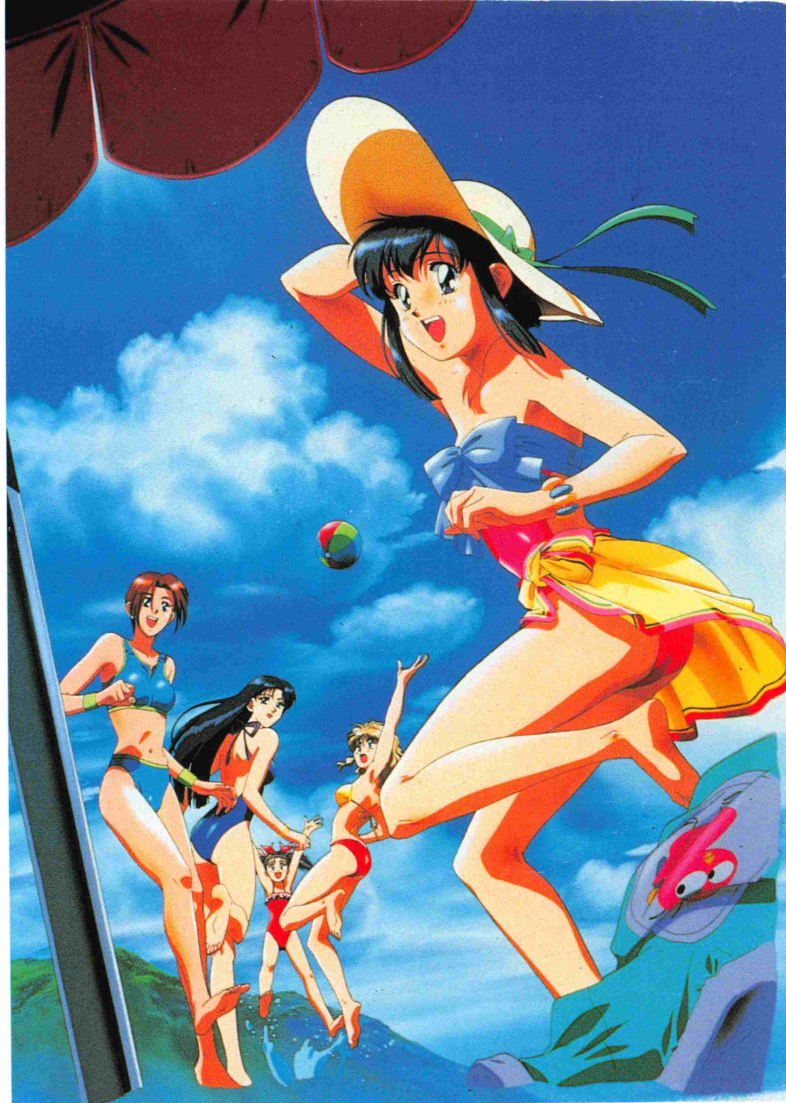
In the big picture at the right, Satsuki is wearing one of her cuter outfits, though this is hardly suitable flying wear unless, of course, she's planning a dogfight ...

HUMMINGBIRDS CREW

Executive Producer Masumitsu Fujiwara
 Producer Tetsuo Oba
 Gaiyu Hattori (Part 1)
 Hiroshi Kato (Part 2)
 Director & Scriptwriter Yasushi Murayama
 Music Director Takeo Mirazu
 Original Author Taira Yoshioka

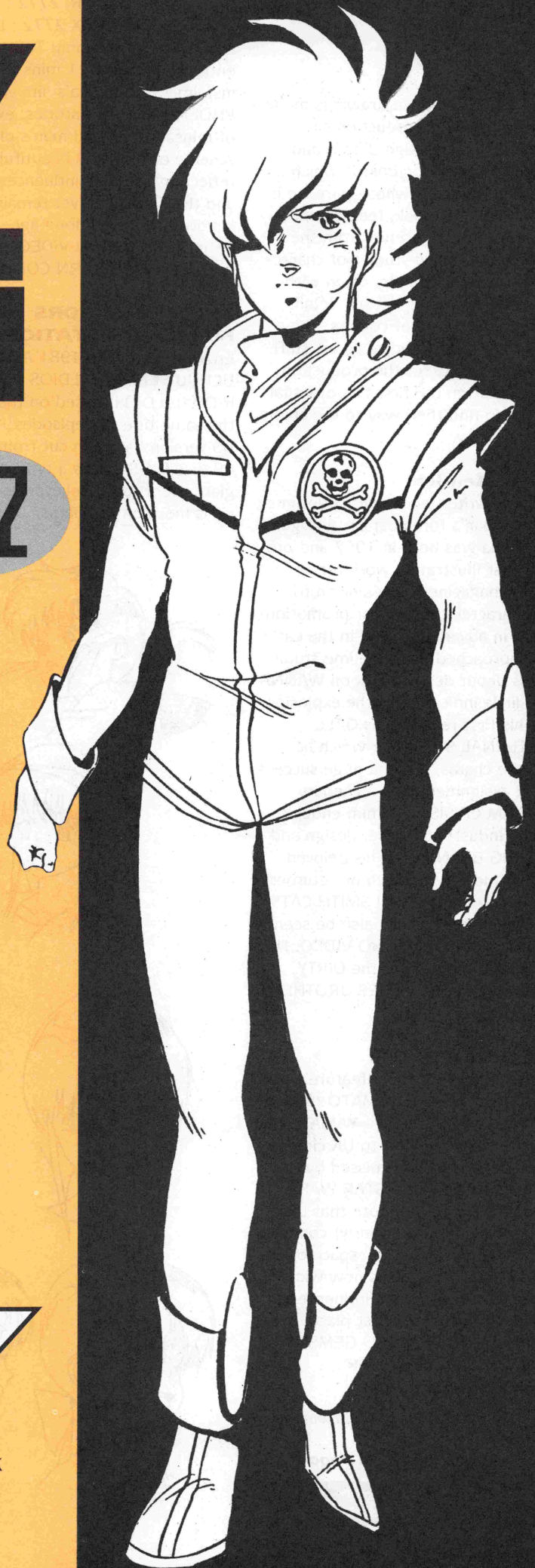
HUMMINGBIRDS © T. Yoshioka/Ashi Pro/Toho





AZ
TO
OF ANIME

PART THREE S-2



アニメ UK
Anime UK

FREE GIFT WITH ISSUE 3 OF ANIME UK

S

SETTEI

Black and white reference drawings made during an animation's production to ensure continuity of design details and artistic style. Unlike storyboards which are often sketchy drawings whose purpose is to convey the overall look, feel, composition and story flow of scenes from the film, *settei* are detailed studies of characters, costumes, settings etc, often with copious notes explaining certain details and reference numbers of colours. They are copied and distributed to all art staff as a reference 'bible' for the production. They are also often the first bits of visual information to find their way to the anime press for publicity.

SONODA, Ken-ichi

Manga artist, writer, anime chara designer, and one of Japan's foremost car-and-gun freaks, Sonoda was born in 1962 and produced his first illustration work for Japanese sf magazines. He went on to work on character creation for promotional toys and in advertising, and in the early 80s was approached by top anime studio Artmic. His debut design work on *WANNA BES* gave little indication of the explosion to come; his first real hit was *GALL FORCE ETERNAL STORY* for which he designed the charas, and the huge success of his next assignment, the legendary *BUBBLE GUM CRISIS*, gave him enough clout in the industry to write, design and direct *RIDING BEAN*, set in his beloved downtown Chicago, to which he returned for his ongoing manga *GUN SMITH CATS*. His unmistakable style can also be seen in the *GAINAX* spoof *OTAKU NO VIDEO*. He cites American movies like the *DIRTY HARRY* series and *THE BLUES BROTHERS* as major influences.

SPACE CRUISER

English dubbed compilation 'feature' version of *UCHUU SENKEN YAMATO* (*SPACE BATTLESHIP* - aka *CRUISER* - *YAMATO*) TV episodes, released (briefly) to UK cinema in the late 70s. Largely dismissed by reviewers at the time as a *STAR WARS* ripoff, nobody seemed to note that the series from which it was (poorly) compiled actually predated Mr. *LUCAS*' space opera megahit. Indeed, *YAMATO* is now widely considered to be one of the influences that inspired Lucas in the first place. UK video release in 1987 (*VIDEO GEMS*) under the title *SPACE CRUISER : GUARDIAN OF THE GALAXY*.

This page: the many faces of Pai, from the 3x3 Eyes Settei
Opposite: Horobi, by Yoshihisa Tagami

SPACE FIREBIRD

English dubbed version of the 1980 feature film *HI NO TORI 2772 : AI NO COSMOZONE* (*PHOENIX 2772 : LOVE'S COSMOS ZONE*) by Osamu *TEZUKA* (see entry). Cut from 121 mins to 94. An SF instalment in Tezuka's 'life work' the *PHOENIX* series of stories, exploring ideas of reincarnation and man's place in the scheme of things. A beautiful film, clearly reflecting Tezuka's influences from Disney and the *Fleischers*, yet remaining uniquely his own. Released, long ago, by the now-defunct *MOUNTAIN VIDEO*, soon to be released by *WESTERN CONNECTION*.

SPACE WARRIORS : BATTLE FOR EARTH STATION S-1

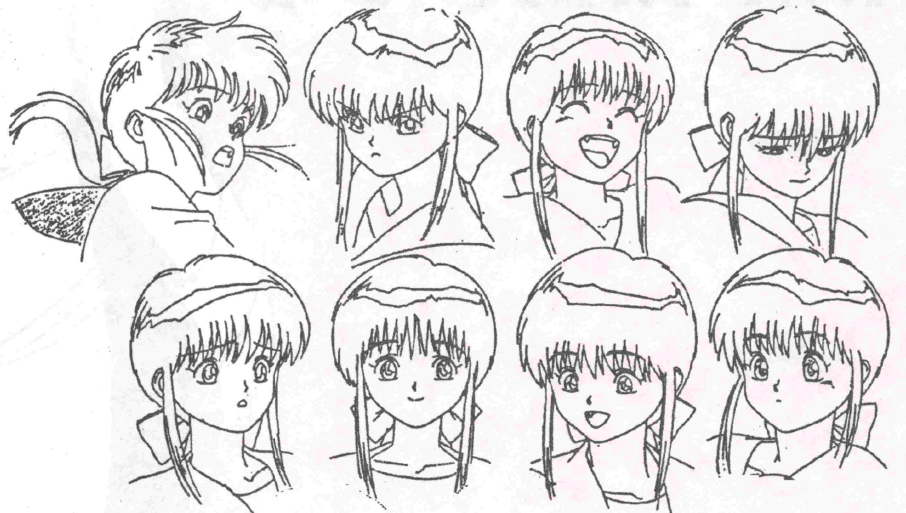
English dub of the 1981 *ASHI* feature *UCHUU SENSHI BALDIOS* (*SPACE WARRIOR BALDIOS*) based on the TV series of the same title (39 episodes, 1980). The US version has been cut from 120 mins to 99. *BALDIOS* sports a typical 70s style giant robot, but I believe the story emphasis is more on its charas.

SPEED RACER

US dubbed version of the 1967 TV series *MACH GO GO GO!*, the adventures of your typical boy daredevil racing driver. The Japanese title is typical of their love for wordplay; the hero's car is called *MACH 5*, 'go' is Japanese for 'five'. The US version by *Trans-Lux Productions* was first seen on US TV in 1967 and still has many fans. recent merchandising spinoffs include comics, trading cards and model kits. *MACH GO GO GO!* was based on an early 60s manga by *TATSUO YOSHIDA*, whose family owned *TATSUNOKO STUDIOS* which produced the series (see entry). UK video release on the now-defunct *MY-TV* label in the late 80s. Currently available on US video from *Family Home Entertainment, Inc.*

STARBIRDS

1982 US English dub 'feature' (75 mins) compiled from the *TOEI* 8see entry TV series *TOSHIO DAIMOS* (*GENERAL DAIMOS* - 44 episodes, 1979). Another of *TOEI*'s stable of giant robot shows. A



more faithful interpretation than most early dub efforts, with little alteration to story and names. Released on video on the UK, but long since deleted; label unknown.

STARBLAZERS

US dub version of UCHUU SENKEN YAMATO TV series, produced by Westchester Films. First syndicated in the USA in 1979 and generally unseen in the UK until its 1994 release from KISEKI FILMS. Despite some awful name changes (SUSUMU KODAI becomes DEREK WILDSTAR!) this is an otherwise faithful interpretation of YAMATO, even retaining its original music score. Like BATTLE OF THE PLANETS before it, and, later, ROBOTECH (see entries), this was many US fans' first taste of anime and is much loved. The 77 half hour episodes are split into three storylines : episodes 1-26 'The Quest for Iscandar', episodes 27-52 'The Comet Empire', and episodes 53-77 'The Bolar Wars'.

STAR FLEET

English dubbed version of the Japanese puppet TV series X-BOMBER (JIN PRODUCTIONS /DYNAMIC PRODUCTIONS 1980, 24 episodes). Inspired by the 60s Supermarionation shows of Gerry & Sylvia Anderson such as THUNDERBIRDS (X-BOMBER was filmed in Supermariorama!), this was a unique attempt to blend what was then sophisticated puppetry and model effects with anime-style designs, provided by GO NAGAI (see entry). The results, though loved by many, failed to make much commercial impact in East or West. First seen on UK TV on Saturday mornings in 1982. Two poorly edited compilations have been available on UK video, initially from THORN EMI and later from MY-TV : THE THALIAN SPACE WARS and

SPACE QUEST FOR F-01. STAR FLEET has the distinction of being the only Japanese Tv show to have a British comic strip, produced for LOOK-IN weekly by the great British artist Mike Noble in the early 80s.

STARQUEST

First English dubbed version of the 1987 BANDAI/GAINAX feature film THE WINGS OF HONNEAMISE (see feature : ANIME UK #16). HONNEAMISE made anime history by being premiered in Japan and the US. BANDAI contracted US company GO-EAST ENTERPRISES to produce this version for a one-off showing at Mann's Chinese Theatre in Hollywood. Opinion varies on the result, completed in just four weeks, which involved some radical script and name changes, but no cuts. The second English dubbed version, a faithful interpretation released by MANGA ENTERTAINMENT in the UK, was done in the US by L.A. HERO prior to their takeover by MANGA

STREAMLINE

American distribution and dubbing company founded in 1988 by Carl MACEK (see entry) and Jerry Beck. After releasing other companies' dubs theatrically, Streamline began to produce their own in 1990, with LENS-MAN. This and several of their other dubs have been released in the UK by MANGA VIDEO (see entry) during their early days - e.g. 3 x 3 EYES and VAMPIRE HUNTER D, though others, such as CRYING FREEMAN and WICKED CITY, are completely different from the versions released in the UK. As well as anime, Streamline also release tapes of vintage American animation. The company has now expanded into merchandising with a range of model kits based on their releases, and is currently entering the mainstream entertainment market with distribu-

tion deals with Orion and TV showings.

STUDIO NUE

Independent mecha design studio co-founded in 1973 by Haruka TAKACHIHO (see entry). As well as fleshing out his creations like CRUSHER JOE and THE DIRTY PAIR, Nue has provided memorable mechanics for a string of TV series, OVAs and feature films, like BRAVE RAIDEEN, SPACE BATTLESHIP YAMATO, CAPTAIN HARLOCK, MACROSS, DUNBINE, GUN-BUSTER and LEGEND OF GALACTIC HEROES.

STUDIO PROTEUS

Manga translation and packaging company, based in Japan and California, founded by Toren SMITH (see entry) and David LEWIS. Their credits include APPLESEED, OUTLANDERS, 3 x 3 EYES, LOST CONTINENT, VENUS WARS, CYBER 7 and the soon-to-be-released GHOST IN THE SHELL.

SUNRISE

Anime production studio. Formerly NIPPON SUNRISE, name changed in early 90s to help promote an international image. Responsible for masses of classic anime to name but a few : MOBILE SUIT GUNDAM (in all its incarnations), THE DIRTY PAIR, CRUSHER JOE, AURA BATTLER DUNBINE, SPT LAYZNER, SAMURAI TROOPERS, HEAVY METAL L-GAIM. Acquired by BANDAI in 1994.

SUPER SPACE FORTRESS MACROSS

Japanese English-dubbed version of MACROSS THE MOVIE aka CHOJIKU YOSAI MACROSS : AI OBOETE IMASUKA (SUPER DIMENSIONAL FORTRESS MACROSS : DO YOU REMEMBER LOVE?). Dubbed in Hong Kong with British/Australian voice actors it was originally used (with Japanese subtitles) for educational purposes. The subtitled version was used for overseas sales. Released in the UK on video by Kiseki, dubbed as CLASH OF THE BIONOIDS (see entry) and subbed as MACROSS : DO YOU REMEMBER LOVE.

SUZUKI, TOSHIMICHI

Writer, head of independent design studio ARTMIC, creator of BUBBLE GUM CRISIS, BUBBLE GUM CRASH and A.D. POLICE.

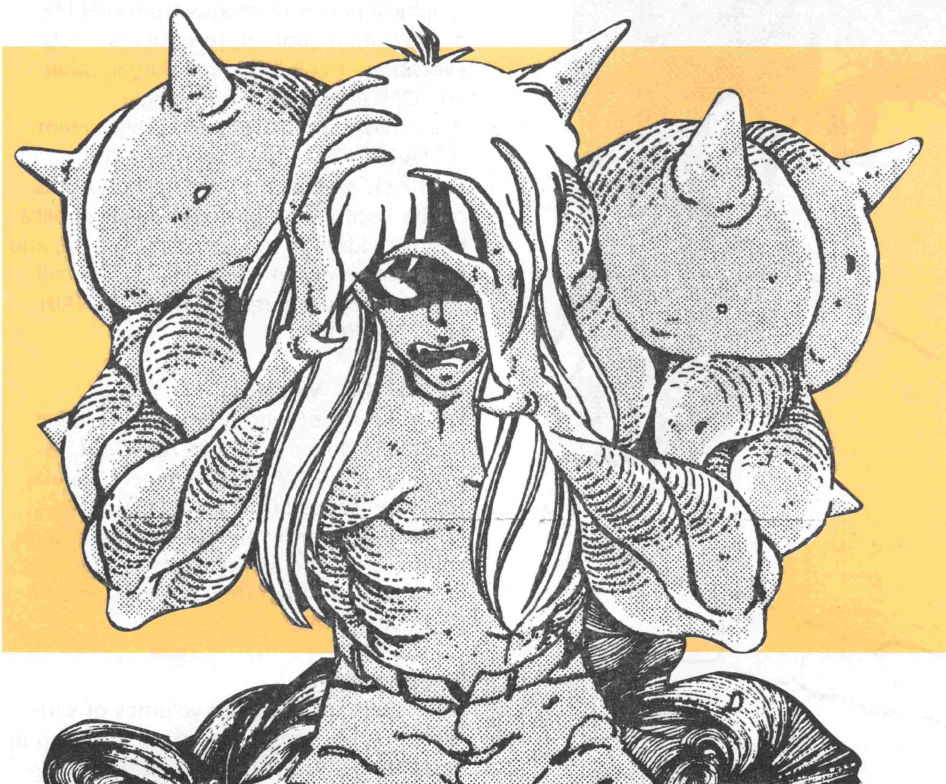
T

TAKEZAKI, Tony

Manga artist/writer. His credits include A.D.POLICE (serialised in translation in ANIMERICA magazine) and GENOCYBER (translated version released by VIZ).

TAGAMI, Yoshihisa

Manga artist/writer, born in 1958.



Professional manga debut in 1978. Two of his works have been translated for English-speaking audiences - the bleak future war story GREY (also animated, available from Western Connection in the UK) and the horror tale HOROBI. Both manga adaptations from VIZ (see entry). Has dabbled in other areas such as computer game box art and animation design (he did chara designs for the 1984 robot TV series CHOKOSOKU (ATTACK SPEEDER GALVION)). His manga KARUIZAWA SYNDROME has also been animated as an OVA.

TAKACHIHO, Haruka

Writer, founding member and president of STUDIO NUE (see entry), though he later resigned the post to concentrate on his writing career. Nue still acts as his agent. His first big successes were the 'space opera' style CRUSHER JOE novels, illustrated by Yoshikazu YASUHIKO (see entry). They teamed up again in 1980 to introduce Takachiho's most famous creation, THE DIRTY PAIR. Both series had their inspiration in one of Takachiho's loves - pro wrestling - and both made the transition to anime, the Dirty Pair making their debut in a 'movie within a movie' drive-in scene in the first CRUSHER JOE film. Though he has written novels on a wide variety of subjects, only one is available in

translation ; the first DIRTY PAIR story, DIRTY PAIR'S GREAT ADVENTURE (as "The Great Adventures of Dirty Pair", 1987, Kodansha English Library). Interviewed in ANIME UK #10.

TAKADA, Akemi

Illustrator/chara designer. Her credits include URUSEI YATSURA, MAISON IKKOKU, KIMAGURE ORANGE ROAD, CREAMY MAMI, and MOBILE POLICE PATLABOR. Interviewed in ANIME UK #17.

TAKADA, Yuzo

Manga writer/artist. His first big success WINGMAN became an anime TV series, but his biggest success to date is SAZAN EYES (3 x 3 EYES). The longrunning manga spawned a 4-part OAV series released in the UK on Manga Video and currently continuing in Japan with more OAV episodes. In 1990 he created BANNOU BUNKA NEKO MUSUME CHOTTO DAKE NUKU-NUKU (All-Purpose Cultural Cat Daughter, Nuku-Nuku for short), later animated and released in the UK by CRUSADER VIDEO (see entry) in 1994. His latest work BLUE SEED is currently running on Japanese TV.

TAKAHASHI, Rumiko

Manga artist/writer. Japan's most successful (and wealthy!) female manga artist. Studied at the Gekiga-Sonjuko manga

school founded by Kazuo KOIKE (see entry). Shot to fame in 1978 with her wacky SF comedy romance URUSEI YATSURA, originally serialised in the SHOGAKUKAN (see entry) WEEKLY SHONEN SUNDAY. It ran for seven years and begat the much-loved anime TV series, films and OVAs, not to mention a flood of merchandise, a winning formula repeated by her other mega-hit RANMA 1/2. However, Ms Takahashi's talents are not restricted to comedy, as proved by her powerful horror tales like LAUGHING TARGET and the MERMAID series of anime/manga, or everyday dramas such as MAISON IKKOKU and ONE POUND GOSPEL. Equally popular in East and West, many of her works are available in translation from VIZ, ANIMEIGO (or ANIME PROJECTS in the UK) and US MANGA CORPS.

TAKAHASHI, Ryosuke

Director, highly rated for his hard-sf work for SUNRISE, especially his 'real robot series' DOUGRAM, VOTOMS and PANZER WORLD GALIENT, noted for the gritty realism of their mecha and scenarios.

TAKAHATA, Isao

Producer/director, longtime partner of Hayao MIYAZAKI (see entry) whom he met when both were active in the animators' union early in their careers. He has directed several successful films including 1994's Japanese submission for the Best Foreign Film Oscar, HEISEI TANUKI GASSEN PONPOKO (The Heisei Era Raccoon Wars), produced most of Miyazaki's films, and in a long and successful career worked on almost every aspect of anime production. Speaking about his work as a film director in 1993, he said that he prefers to film 'autobiographical novels or stories from real life' - a description applying to both his lovely evocation of childhood memory in adult life, OMOIDE POROPORO (Only Yesterday), and his sublime achievement, HOTARU NO HAKA (Tombstone for Fireflies), a requiem for the child victims of the Pacific War which is equally applicable to children in every war-torn state, and which came out in 1988 on a double bill with Miyazaki's magical fantasy TONARI NO TOTORO.

TANAKA, Yoshiki

Writer, many of whose novels have been made into anime - such as HEROIC LEGEND OF ARISLAN and the hugely popular ten-novel series LEGEND OF GALACTIC HEROES, currently on its third 36-episode anime series and still only three-quarters of the way through the story of two warring civilisations!

TANKOBON

The paperback collected volumes of serialised manga. Most manga are serialised in huge phone-directory-thick weekly or



monthly publications printed on poor quality paper. These are designed to be disposable. Readers can then buy the paperback collected volumes, TANKOBON, printed on better quality paper and far more convenient to keep.

TATSUNOKO PRODUCTIONS

The sign of the seahorse has appeared on countless anime productions since the studio's foundation in 1965. Involved in a huge number of famous TV series, videos and movies from SPEED RACER and GATCHAMAN through MACROSS and MOSPEADA to ZILLION and TEKKAMAN BLADE, the studio's output has covered every genre from sf, including many giant robot series, through mystery and sport to childrens' stories and comedy. One of their best-loved comedies as far as British fans are concerned is undoubtedly KYATTO NINDEN TEYANDE, better known to us as SAMURAI PIZZA CATS (see entry). (See article ANIME UK #6.)

TCJ ANIMATION

Animation studio. Went out of business in 1976 but produced many classic series during the 60s including TETSUJIN 28 GO/GIGANTOR, EIGHTH MAN and PRINCE PLANET (see entries).

TECHNOPOLICE

Very badly English-dubbed version of TOHO's (see entry) 1982 one-off movie TECHNOPOLICE 21C. Cut from 88 minutes to 78 minutes. Available on video in the UK many moons ago, from the now-defunct MOUNTAIN VIDEO. Available in the US from CELEBRITY HOME VIDEO and in Europe from ANIME CONNECTION OF GERMANY.

TEKKAMAN THE SPACE KNIGHT

Made by Tatsunoko in 1975, US version of TV series written for the English market by Fred PATTEN (see entry), 26 episodes screened in 1984-5. Forerunner of the 1991 hit TV series TEKKAMAN BLADE and its 1994 OAV followup TEKKAMAN BLADE 2.

TELLEVI/TEREBI

Japanese loanword for TELEVISION, similar in usage to 'telly' in the UK.

TERASAWA, Buichi

Manga artist/writer. Displaying a much more 'Western' style of drawing than most manga artists, it's surprising that more of his works have not been translated, though their anime adaptations seem to have found more favour. Perhaps his most famous creation, SPACE ADVENTURE COBRA, begat both a TV series and a movie (soon to be released by Manga Video) while GOKU : MIDNIGHT EYE and KABUTO have been made into OVAs and also, in KABUTO's case, TV specials from NHK (see entry).

TEZUKA, Osamu

Known in Japan as the 'manga no kami' - The Manga God, founding father of the modern manga/anime industry, his early works completely revolutionised manga with their use of cinematic techniques and adventurous graphic innovations. A dedicated comic artist from his earliest years, he was by any standards a prodigy and on his professional debut at the age of 17 quickly became the standard-bearer for a new generation of manga artists. He was just as successful in the world of 'fine art' animation as in the commercial anime world, winning numerous international awards for his work. He died in 1989 and the streets were lined with mourning fans of all ages; a museum dedicated to his work has been set up at Takarazuka, but perhaps a more cogent memorial to his importance is found in the number of artists and writers who automatically include him in the list of those who have most influenced their work, and the number of people who still enjoy his anime and manga creations. These include TETSUWAN ATOM, who as ASTRO BOY was the first anime character to make a hit on American TV and the JUNGLE EMPEROR, Leo, whose American translation KIMBA THE WHITE LION is reputed to be the inspiration for Disney's THE LION KING. Western Connection are bringing out his film PHOENIX 2772 (SPACE FIREBIRD see entry) later this year. (See article and filmography in AUK #12).

THUNDERBIRDS 2086

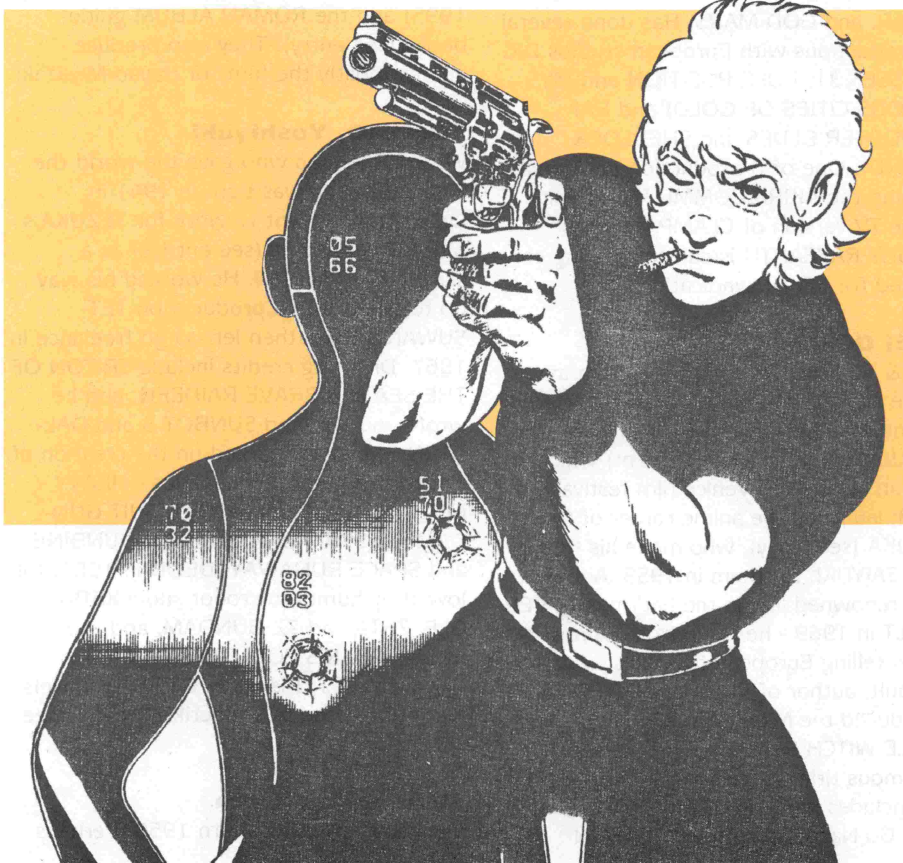
English dubbed version of the 1983 TV

series TECHNOVOYAGER, THE SCIENTIFIC RESCUE UNIT. Obviously 'inspired' by the British Supermarionation series THUNDERBIRDS, TECHNOVOYAGER's links were rather hazy until the intervention of ITC New York, the copyright owners of the original THUNDERBIRDS. Under their hand TECHNOVOYAGER became an 'official' alternative slant on the concept of the International Rescue organisation, highlighted by the addition of snippets of Barry Gray's music from the original series (and CAPTAIN SCARLET too, but that's another story ...) 24 episodes were produced. TECHNOVOYAGER was poorly received in Japan (where, incidentally, THUNDERBIRDS is much loved) and was taken off the air after 18 episodes. It did slightly better when it was later re-released as THUNDERBIRDS 2086. Some episodes were shown in the UK on BBC but the series has never received a full showing.

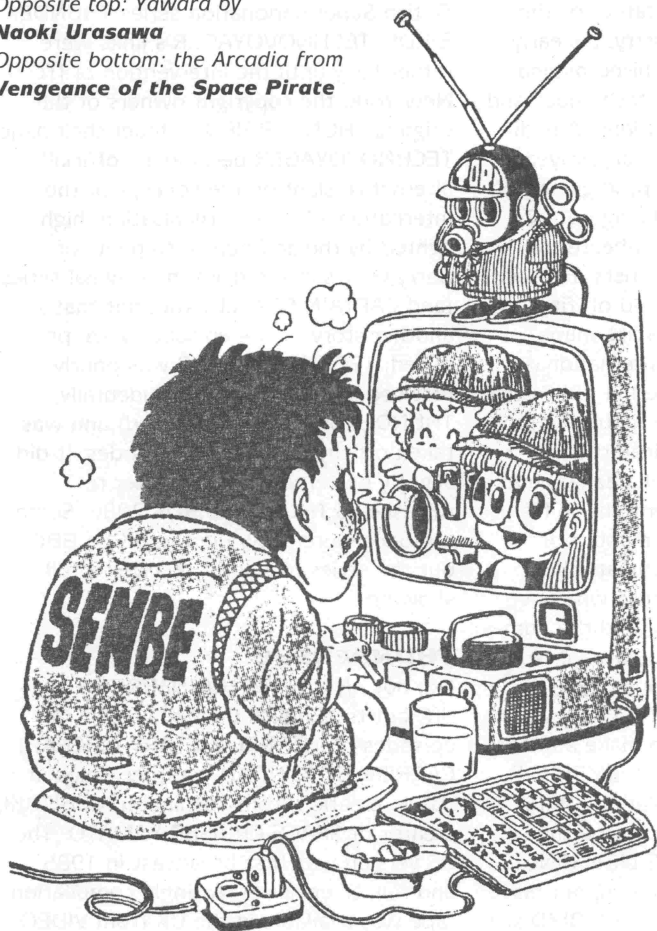
THUNDERSUB

No, not ANOTHER THUNDERBIRDS spin-off, but the English dubbed version of episodes of INTERPLANETARY AIRCRAFT CARRIER BLUE NOAH, another 'ships in space' creation from Yoshinobu NISHIZAKI, creator of SPACE CRUISER YAMATO. The US version was first broadcast in 1985 and ran 27 episodes. A single compilation tape was available in the UK from VIDEO GEMS in 1988.

Opposite: **Rumiko Takahashi's Maison Ikkoku**



This page: self portrait by
Akira Toriyama!
Opposite top: Yawara by
Naoki Urasawa
Opposite bottom: the Arcadia from
Vengeance of the Space Pirate



TMS (TOKYO MOVIE SHINSHA CO LTD)

Anime production company. One of Japan's biggest and most successful, it has many classic titles under its banner including LUPIN III, CATS' EYE, COBRA, LADY OSCAR, and GOD MARS. Has done several co-productions with European studios DIC (ULYSSES 31, POLE POSITION and MYSTERIOUS CITIES OF GOLD) and RAI (REPORTER BLUES and SHERLOCK HOUND). One of 8 production companies forming the AKIRA COMMITTEE. Their anime TV version of CLAMP's MAGIC KNIGHT RAYEARTH is currently being considered for US TV syndication.

TOEI DOGA

Film & TV production company with many anime and live action productions. Entered the international animation field with HAKUJADEN (The White Serpent) which won an award at a Venice film festival in 1958; launched the anime career of Osamu TEZUKA (see entry), who made his first film, SAIYUKI, for them in 1959. Adopted their renowned 'cat in the hat' mascot PERRAULT in 1969 - he came from a production retelling European fairytales by Charles Perrault, author of PUSS IN BOOTS. Introduced the MAGICAL GIRLS genre with LITTLE WITCH SALLY in 1966. Their roster of famous titles is too long to reprint here but includes many giant robot TV shows from Go Nagai and others, CAPTAIN

FUTURE (see entry), GALAXY EXPRESS 999, HOKUTO NO KEN, CRYING FREEMAN and DR. SLUMP AND ARALE-CHAN. Their live-action output includes the long-running sentai and kamen (masked) rider series.

TOHO INTERNATIONAL CO. LTD

Film and TV production and distribution company. Best known in Western film circles for such diverse output as the respected classics of AKIRA KUROSAWA and the less respected antics of GODZILLA, Toho also produce a fair amount of anime of their own, and distribute other companies' product (for example TATSUNOKO/BIG WEST's MACROSS movie DO YOU REMEMBER LOVE?), as well.

TOKUMA SHOTEN

Japanese publishing company. As well as lots of manga (eg Tagami's GREY and Miyazaki's NAUSICAA - see author entries), Tokuma Shoten also publish ANIMAGE, Japan's longest-lived anime magazine (issue 200 was published in February 1995) and the ROMAN ALBUM guide-books (see entry). They also produce anime, mostly the films of Hayao Miyazaki.

TOMINO, Yoshiyuki

Writer. The man who gave the world the GUNDAM saga was born in 1941 in Odawara and went to work for TEZUKA's Mushi Productions (see entries) as a scriptwriter in 1964. He worked his way up to director and producer on TET-SUWAN ATOM, then left to go freelance in 1967. Directing credits include TRITON OF THE SEA and BRAVE RAIDEEN, and he wrote and directed SUNBOT 3 and DAL-TARN 3, then embarked on the creation of a roster of great anime series - HEAVY METAL L-GAIM and MOBILE SUIT GUNDAM in 1979, AURA BATTLER DUNBINE and SPACE RUNAWAY IDEON in 1980, followed by humorous robot show XABUNGLE, ZETA and ZZ GUNDAM, and the movies CHAR'S COUNTERATTACK and GUNDAM F91. His three GUNDAM novels were translated by Frederik SCHODT (see entry) for Del Rey.

TORIYAMA, Akira

Manga artist/writer, born 1955. Perhaps

Japan's most successful manga artist - his DRAGONBALL series is said to have outsold the Bible - his wacky characters, verbal and visual puns and constant inventiveness almost overshadow his amazing technical skill as an artist. Toriyama is also involved in game design and advertising, but his fans love the combination of his art and writing best. Other titles include the equally nutty series DR. SLUMP, which like DRAGONBALL has been animated as a series and a number of movies and OAVs, and DRAGON QUEST. His art can be appreciated in the beautiful artbook AKIRA TORIYAMA - THE WORLD, and he has recently created the charas for computer game CHRONO TRIGGER.

TRANZOR Z

1985 US English dubbed version of GO NAGAI's (see entry) MAZINGER Z - the TV series that sparked a robot revolution in 1972.

TSUBURAYA PRODUCTIONS

Film & TV production company founded by the late Eiji TSUBURAYA, the special effects genius who gave the world GODZILLA and that other Japanese institution, ULTRAMAN. Though the company has dabbled in anime (e.g. MONSTER GANG, various animated ULTRAMAN versions including the ultracute ULTRAMAN KIDS) they still concentrate on live action material.



ULYSSES 31

English language version of ULYSSES 31, LEGEND OF SPACE, TV series co-produced in 1988 by TMS (see entry) and French company DIC. 26 episodes transplanting Homer's ancient Greek fable 'The Odyssey' to the 31st century. Heroic space voyager Ulysses defied the god Zeus by rescuing his son from Poseidon's Cyclops and suffers the wrath of the gods of Olympus. His crew frozen in time, he begins his search for the Kingdom of Hades and the path home to Earth. First of several co-productions (see : MYSTERIOUS CITIES OF GOLD) by DIC (Diffusion Information Communication) and TMS, originally seen in the UK on BBC1; since repeated on Channel 4 and 12 episodes available on UK video. (in two different sleeve designs) on the RCA Columbia Pictures International label.

UMEZU, Yasuomi

Chara designer/director. Credits include MEGAZONE 23 PART 2 in which he rendered unrecognizable the charas originally designed for Part 1 by Toshihiro HIRANO (see entry). Director/creator of the PRESENCE segment of the 1987 anthology film

ROBOT CARNIVAL.

URASAWA, Naoki

Manga artist; YAWARA! A FASHIONABLE JUDO GIRL has been successfully animated and also has a live action movie version, and PINEAPPLE ARMY has also achieved considerable popularity.

US RENDITIONS

American anime video company, a subsidiary of Nippon Shuppan Hanbai (Books Nippan in America, Books Nippon in the UK). Producers of subtitled anime including GUNBUSTER, DANGAIOH and APPLESEED.

US MANGA CORPS

Anime video label of Central Park Media, video production/distribution company based in New York. As well as handling many other companies' material, CPM publishes anime via USMC and adult label ANIME 18, and has recently branched out via its own anime-based comic line CPM COMICS. Has worked in co-operation with both Manga Video and Kiseki Films. Its catalogue includes titles like M.D. GEIST (whose title chara is the label's 'mascot') GALL FORCE, PROJECT A-KO (the whole series!) and the second URUSEI YATSURA movie BEAUTIFUL DREAMER (hence this title is missing from ANIMEIGO/ANIME PROJECTS' UY lineup).

Kong, Australia and Italy among others) SECAM and MESE-CAM (used in France and many former French colonies and NTSC (used in the USA and Japan, explaining why US fans have such a head start in getting material from Japanese friends): Thankfully, multi-standard video recorders are now reasonably priced, solving the problems that plagued the early days of anime fandom in the UK.

VIZ

No, not the smutty bunch in the North of England, but the American subsidiary of Japanese publishers SHOGAKUKAN (see entry), founded in 1986, publishers of ANIMERICA magazine and a wide range of translated manga titles. First entered the market in association with Eclipse Comics in the late 80s with MAI THE PSYCHIC GIRL; their first colour series was Kia Asamiya's GUNHED in 1990 and their latest innovation is a monthly manga anthology, MANGA VIZIONS. VIZ have now expanded into the video market with their hugely successful dubs of RANMA 1/2.

VOLTRON - DEFENDER OF THE UNIVERSE

US English dubbed series (125 eps 1984-5) compiled from two different Japanese TV series (shades of ROBOTECH!), the series in question being HYAKUJUDO GORION (Go Lion, king of the Beasts), which became LION FORCE VOLTRON, and KIKOTANTAI DAIRAGA XV (Armoured



Fleet DAIRAGA/DAIRUGGER XV) which became VEHICLE TEAM VOLTRON. VOLTRON enjoyed a reasonable degree of success in the States, spawning a successful toy line from LJN TOYS and a less successful USgenerated comic (3 issues) from MODERN. UK video release from CBS FOX..

VOLTUS 5

US dubbed video release (75 min, 1983) of episodes from the TOEI (see entry) TV series VOLTUS V.



VENGEANCE OF THE SPACE PIRATE

US English-dubbed version of the 19 82 CAPTAIN HARLOCK (see: MATSUMOTO, Leiji) movie MY YOUTH IN ARCADIA. Cut by about 30 mins.

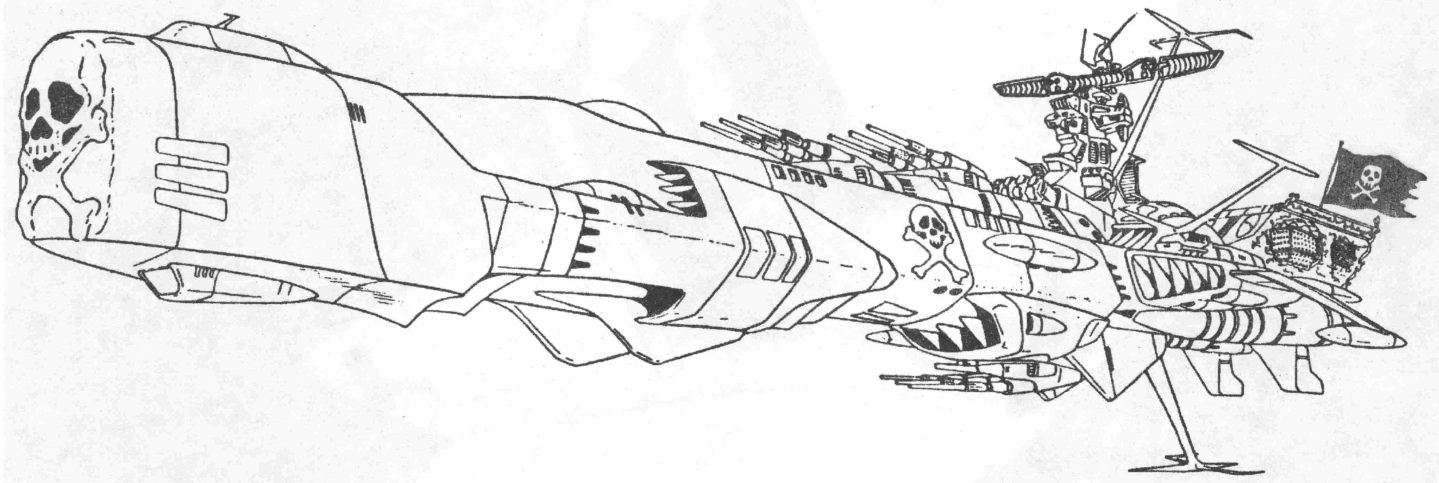
VIDEO FORMATS

A pain in the neck for anime fans since different countries' formats are often incompatible. Just for the record the principal formats are PAL (used in the UK, Hong



WARREN, Adam

US comic artist whose manga inspired



style has proved hugely popular on his DIRTY PAIR and BUBBLEGUM CRISIS series for DARK HORSE COMICS (see entry).

WARRIORS OF THE WIND

English dubbed version of Hayao MIYAZAKI's (see entry) NAUSICAA OF THE VALLEY OF THE WIND (see feature AUK #17). Cut by approx. 20 minutes and with the character names changed, the result is nonetheless well-dubbed and enjoyable though not a patch on the original. Produced in 1985 by New World Pictures, released on video in the UK in 1994 by First Independent.

WESTCHESTER FILMS

US company that produced the STAR-BLAZERS TV series adaptation of the classic SPACE CRUISER YAMATO (see : STAR-BLAZERS).

WONDER FESTIVAL

Biannual garage kit convention in Tokyo where scratchbuilders, kit companies and fans get together to show off their wares.

WORLD OF THE TALISMAN

1987 Harmony Gold (see entry) English dubbed version of one of the earliest OVAs, BIRTH (1984). Released on video in the UK in 1988 on the KIDS CARTOON COLLECTION label (exclusive to Boots Ltd.). The label was discontinued in 1989. US title : PLANET BUSTERS.

Below: Nausicaa from **Warriors of the Wind**

X

Sorry - I couldn't find any X-tra entries fitting the categories I've used in this A to Z!

Y

YASUHIKO, Yoshikazu

Manga artist/writer, chara designer and director. One of the giants of the the anime/manga industry. Signs himself 'YAS'. His credits include the manga ARION, VENUS WARS and STAR OF THE KURDS (currently being published by DARK HORSE as THE REBEL SWORD); Tv series including GIANT GORG, MOBILE SUIT GUNDAM, and Z GUNDAM; OAVs including VENUS WARS and WAR IN THE POCKET; movies including ARION, CRUSHER JOE and GUNDAM F91.

YUKI, Nobuteru

Manga artist/writer/chara designer/director. Chara designer on FIVE STAR STORIES, CLEOPATRA DC, ANGEL COP (UK release coming soon from Manga Video), RECORD OF LODOSS WAR, GUNNM (aka BATTLE ANGEL ALITA, out in the UK from Manga Video). His first manga VAE LBER SAGA appeared in DRAGON magazine.

YUKI, Masami

Manga writer/artist, started his career as a

fan doing ANIPARO (animation parody fanzines), went on to professional work and won the prestigious Seiun Sho award for his manga MR. SUPERMAN. Creator of MOBILE POLICE PATLABOR, the first anime to make the leap from OVA series to TV.

YOUMEX

Animation studio whose credits included BUBBLE GUM CRISIS, GALL FORCE and RIDING BEAN.

Z

Once again I've drawn a blank here (nothing that fits our categories anyway!) ... but then again A TO Y OF ANIME would have been a pretty daft title!

And that's it. I hope you've found this little dip into the vastness of anime/manga data of some use and, hopefully, enjoyable to read.

In closing, I'd just like to thank all the multitude of writers involved in producing the source material, both fan and professionally produced, that I've drawn on - far too many to list in detail, but including ALL the pro anime magazines, various CFO publications, Granata's wonderful anime guide CARTOONIA ANIME, and everyone I've met who has added to my knowledge.

Many thanks to one and all.

STEVE KYTE

